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SPECIAL SECTION

Boston Survival Guide

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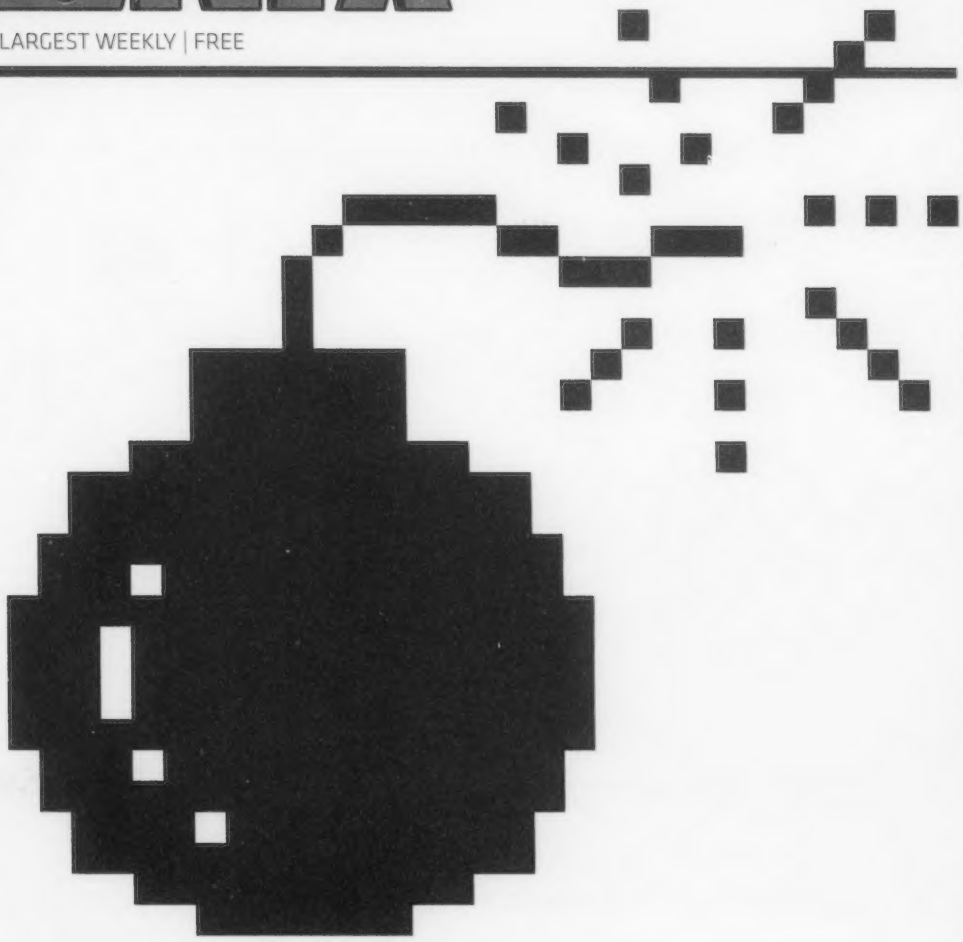

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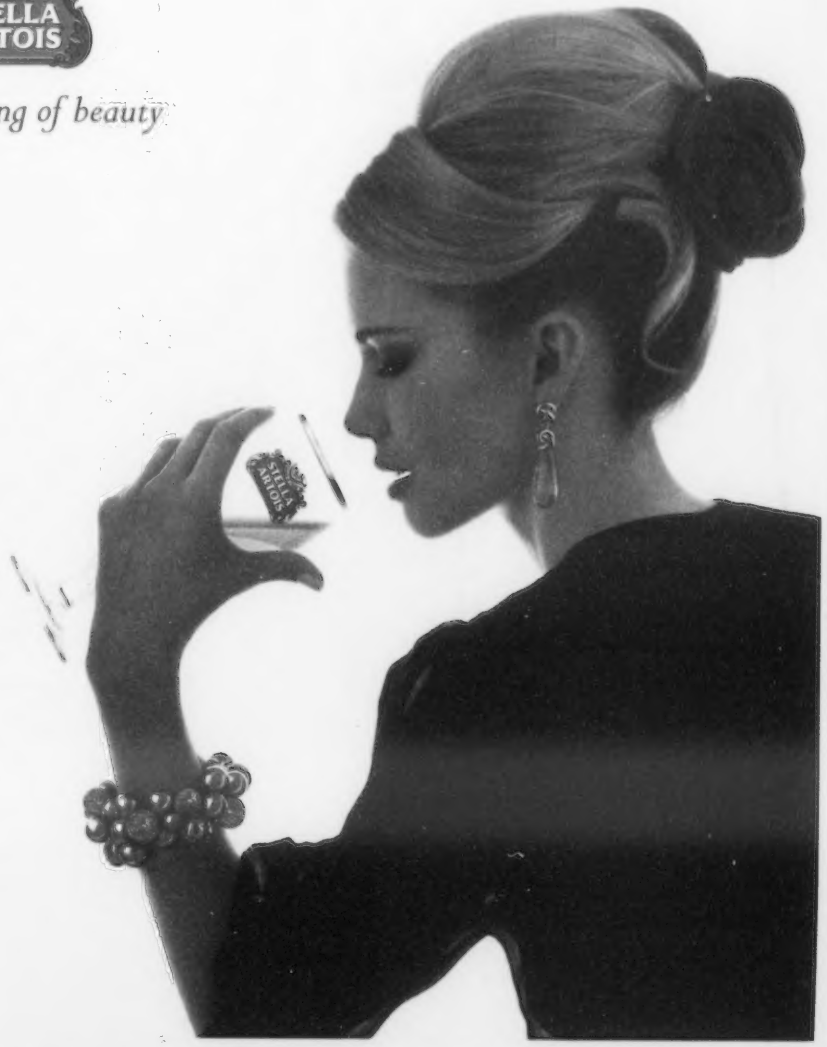
She is a thing of beauty



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SEPTEMBER 3, 2010

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BOSTON SURVIVAL GUIDE
Every year, it's a dead giveaway that fall must be fast approaching. No, not the changing of the leaves — it's the clogging of the streets with students and their U-Hauls, unloading for another year in our fair city. As usual, we're welcoming them with open arms, and a special section that gives them all they need — from sex to drugs to late-night fun — to make it safely through to spring.

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ONLINE EXCLUSIVES @ thePhoenix.com

» *MAD MEN* LIVE CHAT! Can Don possibly sink any lower? Will Roger get maudlin about Chaplin again? Will Rizzo return to perform another bewildering striptease? Join us for our *Mad Men* post-show live chat on Monday at 12:30 pm. That's at thePhoenix.com/madchat.

» PHOTOS! Maybe you were busy schlepping your stuff around in U-Hauls and gimpy-wheeled utility carts all last week, but we were out having a *very* good time. See our live shots of Autolux, the Stooges, and the Scissor Sisters, all at thePhoenix.com/inpictures.

» VIDEO! If you thought reading about Glenn Beck's DC invasion was scary, just wait until you see our Flipcam footage. Warning: if XXXL flag T-shirts and bad hats make you cringe, stay the hell away from thePhoenix.com/phlog.

» INTERVIEW! Peter Keough caught up with Amir Bar-Lev and got a behind-the-scenes glimpse at the director's heart-breaking new war documentary, *The Tillman Story*. That's at thePhoenix.com/outsidetheframe.

» VIDJAGAMES! Now at thePhoenix.com/laserorgy: we infiltrated the Boston GameLoop developers' unConference, where we got our kicks talking about "games that are just plain awesome." And if you, too, enjoy that, you'll love our Laser Orgy 500 video-game battle. Vote for the best games of all time at thePhoenix.com/laserorgy500.

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Editorial

Republicans continue to talk as though they have learned nothing — they can't wait to find the next thing to smash.

JUST A REPRIEVE?

UNLESS REPUBLICAN LEADERS LEARN FROM THE PAST, ANOTHER IRAQ IS IN OUR FUTURE

In his address to the nation Tuesday evening, discussing the end of American combat operations in Iraq, Barack Obama took great pains to be apolitical, nonjudgmental, and even gracious toward his predecessor. As presidential as that may have been, it left unsaid a critical and unavoidable truth: in terms of foreign policy, the Republican Party remains unapologetically committed to Bush/Cheneyism.

Conservatives have taken "clash of civilization" theories as advice, rather than warning. To them, we must always be on the attack against the looming onslaught of Islamism, constantly on the offensive — fighting them over there, so we don't have to fight them over here, as George W. Bush loved to say. Bombs, assassinations, secret detentions, torture, denial of habeas corpus, drone attacks, "collateral damage" to civilians — all justified as pre-emptive strikes against an imagined looming worldwide caliphate.

Dick Cheney, Donald Rumsfeld, and the rest of the neocons believed that America's military might meant that we could change whatever we wanted about the world, whenever we wanted to, without consequences. That insane misconception led us into Iraq, costing us, to date, more than 4000 American lives, more than twice that in wounded, an estimated $700 billion (with far more to come), and untold harm to American interests in the region and around the world.

The fact that, eventually, the military figured out a way to extract us from the mess our policymakers got into is a great relief. But the success of the "surge" — still a rather fragile one — changes nothing about the philosophy and decision-making that led us to undertake the war in the first place.

As Colin Powell warned about foreign aggression, "you break it, you buy it."

Yet Republicans continue to talk as though they have learned nothing — they can't wait to find the next thing to smash.

They mock Obama for using diplomacy and negotiation; call his timetable for withdrawal from Afghanistan a "date certain for surrender"; accuse him of "bowing" in submission to foreign leaders. They talk openly of going to war with Iran, perhaps Yemen — anywhere where things aren't to our liking.

Republican leaders in Washington, who hope to soon take over power in Congress, espouse this bulldoze-the-world ideology. So do all the likely major candidates who will soon be on the trail seeking the GOP presidential nomination — led by our own Mitt Romney, now reborn as a super-hawkish Islamophobe and rabble-rouser for the proliferation of nuclear armaments.

Simply put: nearly every prominent Republican today would call for invading Iraq, if the same situation was presented again as in 2003.

BUDDY DUNCAN

If Obama feels — perhaps rightly — that it is not presidential to call out the opposition for this dangerous failure to learn from the past, the rest of us must do so.

Candidates for federal office should be asked directly: was it a mistake — not poor intelligence, but the product of erroneous foreign policy — for the United States to invade Iraq?

If they cannot answer, simply and directly, "yes," they have no business being in any position to influence American action in the world.

So, yes, we are glad that the worst of our misadventures in Iraq are behind us. But until Americans bury for good the foolish thinking that led us there, we worry that this is merely a reprieve before the next time.

Letters

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GRIMM CONNECTION?

I usually enjoy Carolyn Clay's theatre reviews, but her recent piece on Company One's inventive and imaginative *Grimm* ("Get Me Remix," July 30, 2010) contains an error. Clay complains that Kirsten Greenidge's *Thanksgiving*, one of the seven short plays in the run, "has little to do with the Brothers Grimm." But anyone familiar with the story Greenidge chose to treat, "Clever Else," can see that the play directly retells the Grimm story in a contemporary setting, even down to Else's disappearance at the end. It also mimics the same half-celebratory, half-mocking tone of the original toward its working-class characters, and movingly works with its theme: the idea that our identities depend on those around us and can unravel when their opinions change.

Greenidge's smart and unexpected take on class and identity has, in fact, everything to do with the Grimm story. One would hope that before claiming the opposite a reviewer would at least look the original up.

SARAH E. ROWLEY
JAMAICA PLAIN

Grimm

CAROLINE CLAY RESPONDS:

Actually, I read "Clever Else" in its entirely, as I agree completely with Sarah Rowley that a reviewer should "at least look the original up." However, though I appreciated aspects of *Thanksgiving* and could discern parallels to "Else" in its structure, its contemporary tone and theme of disappointed dreams did not seem to me to have much to do with the Grimm story. Perhaps Else is just cleverer than I am.

NOT QUITE TRILLING

Regarding your recent editorial on the planned Muslim community center in lower Manhattan ("On the Ground Zero 'Mosque,'" editorial, August 20, 2010): you referred to Lionel Trilling writing of a "moral imperative to be intelligent." To the best of my knowledge, he did no such thing. I would guess you meant "the moral obligation to be intelligent," which was the title of a 1915 essay written by John Erskine, one of Trilling's professors at Columbia. While Trilling did refer to the essay in public at least once, the coinage — let alone the idea — should not be attributed to him. Perhaps your confusion arose because Leon Wieseltier borrowed Erskine's title for his volume of selected Trilling essays, published by Farrar Straus Giroux in 2000 and republished by Northwestern last year.

BRIAN HAMILTON
MADISON, WISCONSIN

This Just In

REALITY CHECK

_BY DAVID SIPRESS

Can you spare a minute to talk about tax for the wealthy?

Obama on the Vineyard

Follow the leader

The most powerful man in the world touched down last week on Martha's Vineyard's grass-stamped airport, and quietly set to work enjoying the pursuits late-summer vacations require. Even so, everyone knew he was here; they had been talking about it for weeks.

Homeowners hung welcome signs and shopkeepers put out presidential wares: I VACATIONED WITH OBAMA and BOBAMA THE DOG T-shirts, mostly, the latter a take on the island's ubiquitous Black Dog logo. In the busy town of Oak Bluffs, tourists sipped Obamaritas and dined on Barack-o-Guaco and Commander-in-Chief gelato. An old man sat in a rocking chair on his front porch cradling a framed photo, waiting in vain for a glimpse of the president, at best likely catching a glimpse of a motorcade or a throng of reporters instead.

Barack Obama traveled with his wife, Michelle, their two daughters and dog, a skeleton White House staff, and a gaggle of hotshot journalists, but only the last group would make their presence known. Prior to their arrival many of these reporters had busied themselves with updates on Obama's all-time-low approval ratings, his comments on a Ground Zero mosque, renewed speculation over whether he is Muslim, and endless rants over his bad PR choice of a vacation spot that has been deemed a resort community and a Democratic playground. Here, their job was to extend that soap opera, to toggle around the island by bus and detail the president's every move. But instead, for 10 days they spent hours waiting for a secondhand report that the president was golfing, or on a bike ride, or playing board games with his family — tidbits of information they were rarely allowed close enough to witness, but would feed to the hungry maw of 24-hour journalism.

PHOTOS BY VANESSA CZARNECKI

PRESIDENT OBAMA'S vacation on Martha's Vineyard might have gotten mixed reviews in the press, but locals welcomed the First Family with open arms.

"This will probably get me fired, but I know that Valerie [Jarrett, an adviser to Obama] did not do well in Scrabble against the president," reported deputy White House press secretary Bill Burton on August 24. The headline on the *Martha's Vineyard Times*' Web site that day: NERF FOOTBALL IN THE NEWS.

Whereas Bill Clinton, a frequent visitor to the island, glad-handed his way through town centers, Obama made few overtures to the public. He was berated both for spending too many American tax dollars on lavish indulgences and for not spending enough pocket change in the shops to boost their bottom line. Some speculated he had altered his vacation plans to dampen a political firestorm. Approached by a gaggle of reporters following a lunch out, the president replied: "C'mon, guys, I'm buying shrimp."

With little to do, Fox News White House reporter Major Garrett paced the deck of the journalists' command center, a Vineyard Haven inn on the corner of Main Street. He checked his reflection in the lens of a camera that had been turned off, his back to a row of mom-and-pop shops — the sort of halcyon American street that makes Glenn Beck weep. He had been tweeting all week, posting political news from the outside world. He waited for an update, for a reason to turn the camera on. He contributed to an article about how Obama had chosen to vacation on an elite island insulated from the housing crisis that his policies had failed to help. And then he and the crush of reporters packed up and left. The president flew to New Orleans; the playground, barely played on, emptied out.

_Vanessa Czarnecki

Earthly Rewards

SCVNGR'S CHECK-INS WILL HAVE YOU MAKING OUT LIKE A BANDIT

First things first: I'm about to give a blowjob to a buzzed-about, location-aware, social-networking start-up from across the river, and if you don't want to read that sort of thing, avert your gaze. There's no money changing hands, but check page 26 of our Boston Survival Guide and you'll see that we're biased: we're using the product and love the shit out of it.

Why? Well, if you've got a smartphone, a Facebook account, and a pulse, you've probably been subjected to friends checking in on Foursquare, Gowalla, Yelp, and now Facebook Places. You're already as sick of Foursquare's mayors as you are of Farmville's ... farms, and the last thing you want to hear about is Yet Another One of Those Things. But SCVNGR, a Cambridge-based start-up that has Google's backing and a mandate to build "the game layer on top of the world," has been quietly outpacing its larger rivals, and this week it begins a hometown blitz that could change that game for good. Instead of pretend badges and fake mayorships, SCVNGR is rolling out actual rewards programs at 50 Boston businesses, including the Middle East, Toscanini's, and the Museum of Fine Arts. (To download the app and play the *Phoenix*'s challenges, visit thePhoenix.com/scvngr.)

What makes SCVNGR different from other apps is that, rather than just logging your location, it suggests site-specific activities — you earn points by scanning barcodes, or answering questions. And points turn into real stuff, quick: shoot a photo of a band at the Middle East and you'll get 20 percent off your dinner tab. (That's more than your local music blog is paying.) Suggest a new ice-cream flavor at Toscanini's and you'll get a free scoop. Worth it.

With $5 million in funding, SCVNGR initially pursued corporate clients from the Celtics and the Patriots to AT&T, Zipcar, and Hollywood movies. Its user base still pales in comparison to its competitors', but this summer's release of Facebook Places made that much less of a hindrance. While Foursquare and Gowalla debated whether to compete with Places, SCVNGR built its game layer on top of Facebook's data — becoming the first of Facebook's handful of partners to integrate both its inbound and outbound API. (In plain English: your Facebook check-ins register on SCVNGR, and you can choose to display your SCVNGR check-ins on Facebook and Twitter. Nobody else does this yet.)

Seth Priebatsch, the 21-year-old Boston native and Princeton dropout who is SCVNGR's "chief ninja," says that since the release of Facebook Places his company has tripled its users. Boston is the first city to see the "Rewards" feature rolled out en masse to local businesses, but it's coming soon to New York, San Francisco, and Los Angeles.

"What we say to businesses is 'Hey, SCVNGR is a really awesome mobile social game. And that means absolutely nothing to you,'" says Priebatsch. "'But here's four things that you should care about: it's great at driving traffic, at increasing engagement, at activating buzz, and driving sales in measurable and reproducible ways. Yes, it's a high-tech game, but what's important is that it's going to do awesome things for you.'"

_Carly Carioli

History Dept.

PIMPING HIS RIDE

Listen my children and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

Most will recognize the lines above as the first stanza of Henry Wadsworth Longfellow's "Paul Revere's Ride." Written just before the Civil War, the poem inspired abolitionists to rally, cemented Revere's star in the firmament of American history, and assured Longfellow's place in English textbooks from here till the apocalypse.

In the 150 years since *The Atlantic Monthly* first published it, the poem has suffered the slings and arrows of sticklers angry at Longfellow for his loosey-goosey way with the facts. Yet the poem proved so catchy as to eradicate from the national consciousness at least two other patriots who galloped in warning of the British invasion.

This week, the Paul Revere Memorial Association and the Old South Meeting House kick off a free, month-long lecture series to take place at the latter. "One Hundred and Fifty Years of Paul Revere's Ride: Facts, Fables, and Fiction" will explore the poem and its historical antecedent. Each Wednesday this September, a historian will engage Longfellow's work and Revere's ride from a different angle.

Longfellow enthusiasts will delight in Charles Bahne's recitation of the unpublished final lines of Longfellow's original manuscript. Bahne, author of *The Complete Guide to Boston's Freedom Trail*, suspects that an enterprising editor at *The Atlantic* took out Longfellow's words and replaced them with his own. Bahne will read the poem as he believes it was originally intended.

J.L. Bell gives the other riders their due. His lecture, "The Lost and Legendary Riders of April 19th," will discuss less vivid figures who helped sound the alarm. And Bob Damon will plumb the enduring mystery of who exactly hung the lanterns in the steeple of the Old North Church.

I'd sell my tricornered hat to see Harvard history professor and *New Yorker* staff writer Jill Lepore deliver her lecture, "Revering America: The Politics of Remembering the American Revolution." With any luck, she'll expand "Tea and Sympathy," her chilling, genius *New Yorker* article about the ways Americans appropriate the Revolutionary War to further their political aims.

Lepore's take on why Palin *et al.* insist on invoking the Founding Fathers every few seconds should be as widely anthologized as any Longfellow poem. She destroys Tea Partiers' fervor for what they can only imagine their heroes might have meant. "The history that Tea Partiers want to go back to is as much a fiction as the Lost Cause of the Confederacy," she wrote. Imagine how satisfying it will be to hear Lepore give it to Glenn Beck at the mouth of the source.

_Eugenia Williamson

FAILURE _BY KARL STEVENS KARLSTEVENSART@GMAIL.COM

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Sports Blotter

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DOWN, LINEMAN

AN ARREST FOR THE AGES IN OREGON. PLUS, JAY MARIOTTI NEEDS A TIMEOUT.

_BY MATT TAIBBI

Brace yourselves, because this week we have, hands-down, the best sports-crime story of the year. Are you ready? Tyler Patrick Thomas of the Oregon State Beavers sure was — ready, that is — when cops showed up at the home of a 32-year-old woman in Corvallis, Oregon, last week.

It seems the woman had discovered the 19-year-old lineman in her house, drunk and buck naked, and naturally called the cops. When they arrived, Thomas was ordered to get on the floor. He refused, and instead reportedly dropped into a three-point football stance and prepared to charge the officers. There's no word on who provided the snap count, but at some point Thomas lunged at police, who lit him up with a gazillion volts of Taser juice, then dragged his idiot ass to jail.

Once they got him squared away (and clothed, presumably), Thomas was booked on first-degree criminal trespass, second-degree criminal mischief, and resisting arrest. Police spokesmen said Thomas "absolutely was intoxicated" when he committed the crime. It's still unclear just what he was doing in the woman's house, but his lack of clothes may be a hint.

Oregon State coach Mike Riley wasted no time in dismissing Thomas from the team. Thomas had already been cited for underage possession, so he looks like yet another out-of-work teenage college-football player with an already-developed drinking problem.

OSU's in-state rivals at the University of Oregon have had most of the arrest coverage in the past year or so, with stars like Legarrette Blount and Jeremiah Masoli making headlines. OSU, meanwhile, has been fairly quiet in that area, but have been gaining ground in recent months.

Thomas's stunt has to rank among the greatest collegiate sports arrests in the history of Oregon. Tough to say if it cracks the top-10 list of *all* Oregon sports busts, though — remember that the Trail Blazers play in Portland. Accused dog-fighter Qyntel Woods offering his basketball card to cops as a license and proof of insurance is in the top three for sure. The infamous "I woke up with Zach Randolph's dong in my ass" incident has to be up there, as well.

Give Thomas 20 points, mostly for creativity.

THE LEADER STRIKES AGAIN!

Previously, it looked like *Clockwork Orange*-style home invasions were the new new thing in sports crime, but we have another phenomenon to watch — arrests of ESPN personalities.

The latest bust involved the enormous gaping asshole known as Jay Mariotti, a Chicago-area sportswriter who all by himself drags the ESPN analysis team down two or three grades; while most of the network's on-air personalities know their jobs pretty well, Mariotti has always been a buffoon. He's probably best known for getting into public feuds with several White Sox stalwarts, including our own Ken Harrelson, who broke Mariotti's nose.

Now he's been arrested following a domestic-violence incident in Los Angeles, just the latest in a long line of caveman behavior by ESPN mouthpieces. Harold Reynolds got fired for over-hugging a production assistant, Sean Salisbury sent pictures of his wiener to co-workers, and Woody Paige hassled female employees for lap dances (he called them "perks of the job"). Chris Berman got pummeled after his infamous "You're with me, leather" comment to a woman wearing leather pants, and Stuart Scott was outed for texting "Lemme know, booty call?" to a former cheerleader. Mike Tirico got suspended once for putting his hands on female employees, and this year Jeremy Green got arrested in a kiddie-porn case . . . it's a very long list. Give Mariotti 70 points, and keep an eye on the Worldwide Leader.

Matt Taibbi can be reached at m_taibbi@yahoo.com.

Leader Board Top Five

1_ **BRUNO SOUZA (FLAMENGO, BRAZIL)** | murder for hire, feeding girlfriend's remains to Rottweilers | **100**
1_ **QUENTIN WYCHE (EX-FLORIDA INTERNATIONAL)** | murder, taunting | **100**
3_ **JEREMY GREEN (EX-BROWNS)** | kiddie porn, coke | **90**
3_ **BOGDAN RUDENKO (EX-COLORADO SPRINGS GOLD KINGS)** | murder | **90**
5_ **BRENT VINSON (EX-TENNESSEE)** | accessory to murder | **89**

Talking Politics

WORCESTER RISING

LT. GOVERNOR TIM MURRAY, CONGRESSMAN JIM McGOVERN, AND SHERIFF GUY GLODIS HAVE PUSHED THE BAY STATE'S POLITICAL FRONTIER WESTWARD

BY DAVID S. BERNSTEIN

Massachusetts's second-largest city has always been Boston's ugly step-sister, ignored and marginalized by the state's political elites. Tell a Bay State political veteran that you're writing about Worcester's political power, and the first reaction, more often than not, is a hearty laugh.

But upon reflection, most of those apparent skeptics actually agree; as odd as it may seem — "Doesn't exactly roll off the tongue, does it?" says one decades-long Massachusetts operative — Worcester is becoming a political epicenter of the state.

Tim Murray, the city's former mayor, became the first statewide elected official from Worcester in more than a half-century when he was sworn in as lieutenant governor in January 2007. He may soon be joined by Guy Glodis, the Worcester County sheriff who some consider the front-runner for state auditor. Plus, Karyn Polito, state representative from neighboring Shrewsbury, will be the GOP nominee for state treasurer.

And, after a long history of Boston heavyweights in Congress, from Speakers Tip O'Neill and John McCormack to Rules Committee chair Joe Moakley, it's central Massachusetts that will soon have power in Washington. Worcester's Jim McGovern is next in line to chair the Rules Committee — considered by some the most powerful position after Speaker — and Richard Neal, whose district includes Worcester's southern suburbs, is said to be the likely Ways and Means chair in 2011 if Democrats retain their majority.

Observers credit this new political muscle, in part, for an impressive list of projects forming a rebirth of Worcester. A $120 million deal with CSX will, if all goes according to plan, bring fast rail service. The transfer of Worcester Regional Airport from local control to the Massachusetts Port Authority could dramatically increase service in and out of the city. And there are other development initiatives, including the just-started CitySquare project, the renovated Hanover Theatre, and a rejuvenated Union Station/Canal District.

This emergence has been partially due to the westward shift in the state's population. But even more important, observers say, has been a generation of pols — officeholders and operatives — who have quietly but energetically built their own, and one another's, careers.

That generation is still rising. McGovern, the senior statesman of the group, is just 50. Murray is 42, Glodis is 41, Polito is 43, and mayor Joe O'Brien is 44. They may not have the look of political dynasty — the nebbishy McGovern, boyish Murray, and pudgy Glodis won't remind you of a Joe Kennedy or Mitt Romney. But you'd be hard-pressed to think of five Bostonians in that age range likely to wield more political clout in the coming decade.

WINNING FROM OUTSIDE

The new power of Worcester made itself clear when Murray ran for LG in 2006. The conventional wisdom said that he had little chance to upset Deb Goldberg, the Brookline candidate backed by most of the Boston-area Democratic establishment. Although the population has been gradually shifting westward, there were simply too many votes on the Boston side of Route 128, people said, for a Worcester candidate to win statewide.

After all, we had seen this race before — in 1986, when Worcester's Gerard D'Amico lost the Democratic LG primary to Evelyn Murphy of Brookline.

Murray lost Boston, but by just 2000 votes. "Worcester and Boston are very similar," says Glodis. "It's urban Democrats. They're concerned about the same issues."

Meanwhile, central and western Massachusetts showed a clear preference for the west-of-128 candidate, helping Murray beat Goldberg by 70,000.

"He was a trailblazer and an inspiration for me," says Glodis. "He made it easier for me, by showing he could win from central Massachusetts."

Glodis notes that the 2006 election year also showed that the backing of Boston elites means little in the rest of the state. In addition to Goldberg, those Beacon Hill powers also rallied around a losing Boston-area candidate for governor — Attorney General Tom Reilly of Watertown.

It was Worcester's McGovern who broke with that pack. He was one of the first prominent pols to endorse Deval Patrick. "There's no question that Jimmy's credibility helped Deval enormously," says Patrick political consultant Michael Goldman.

Whether or not McGovern's influence on voters propelled Patrick's victory, the result certainly boosted McGovern's influence on state government. Now, in addition to his growing power in Washington, he has the ear of a grateful governor, and a Worcester ally as LG.

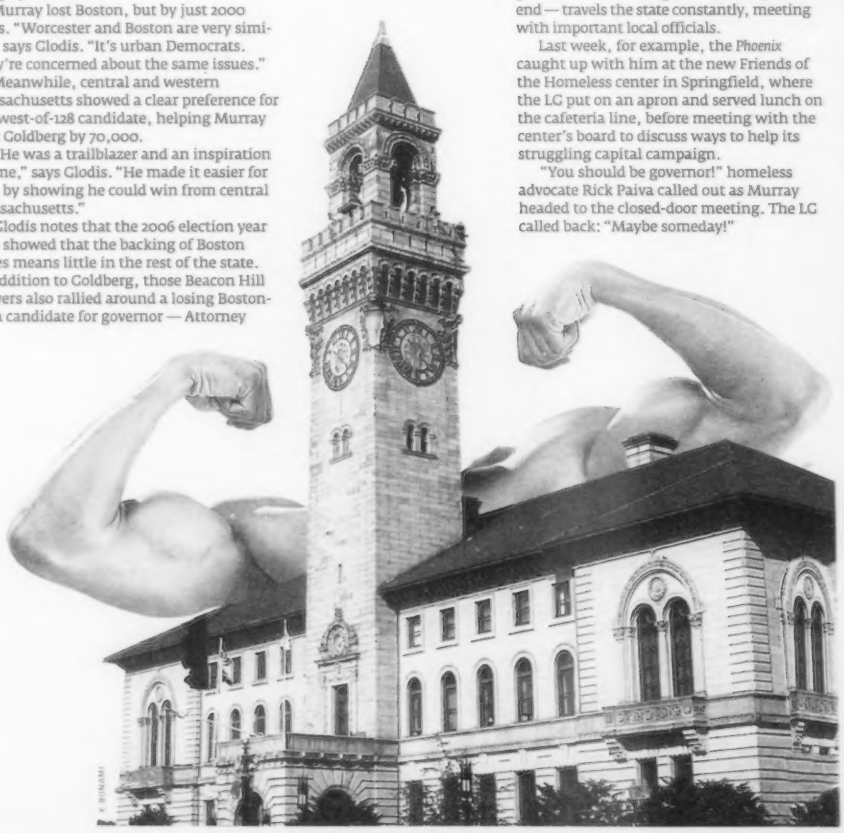
Meanwhile, Murray has been given an active role in the Patrick administration, and has also lobbied for other Worcesterites to fill key roles. Most notable are Education Secretary Paul Reville and Transportation Secretary Jeffrey Mullan, but there are others scattered throughout the departments.

A WESTWARD SHIFT

Murray already had a strong relationship with local leaders in central and western Massachusetts from his days as Worcester mayor. Upon moving to the State House, Patrick assigned him as "liaison to cities and towns," among other duties. That has meant that the indefatigable Murray — who put himself in the hospital after marching in five parades over a broiling Memorial Day weekend — travels the state constantly, meeting with important local officials.

Last week, for example, the *Phoenix* caught up with him at the new Friends of the Homeless center in Springfield, where the LG put on an apron and served lunch on the cafeteria line, before meeting with the center's board to discuss ways to help its struggling capital campaign.

"You should be governor!" homeless advocate Rick Paiva called out as Murray headed to the closed-door meeting. The LG called back: "Maybe someday!"



The odds are good he will be. Many political tea-leaf readers expect that Patrick, if re-elected in November, will leave mid-term, elevating Murray. And if Patrick loses, Murray is seen by many as the front-runner for the Democratic nomination in 2016.

By that time, McGovern is likely to have become Rules Committee chairman. He is next in line after Louise Slaughter of New York, who is 81. The Rules Committee, known as the "traffic cop" of the House, determines what bills reach the floor, and how they can be debated.

If not for that plum position in the offing, McGovern would likely be a lead candidate for US Senate in 2012.

Even without that chairmanship, McGovern has become a powerful player in DC. That includes taking care of his district: earlier this summer he secured another $1 million of federal funds for local traffic-improvement projects.

But more broadly, McGovern now takes the lead on a range of issues — because he is one of the few with the standing and willingness to oppose his own party leaders. He headed a large group of liberals who nearly succeeded in denying President Barack Obama's request for additional Afghanistan war funding. Now he is even taking on *Michelle* Obama, drumming up opposition to $2.2 billion for the First Lady's anti-obesity program, which would be taken out of funding for food stamps.

Other Worcesterites moving up the ladder will also likely hold more influential positions, not least because of their relationships with Murray and McGovern. And it's far more than just the locals who are actively seeking to get into their favor. As one Boston political operative says, if you're looking to hitch your wagon to a rising star, Murray and McGovern might be the best bets in the state.

OUT OF THE ASHES

That never used to be the case for Worcester pols. For years, Worcester politics was, as in most second-tier cities, a factional battle to be big fish in a small pond. Irish Democrats, like the Early family, did battle with Italians, like D'Amico.

But, just when those pols began to wane, something unexpected happened: Republicans knocked them all out of office.

Republicans took over both Worcester state Senate seats — including the one previously held by D'Amico — in the Bill Weld election of 1990. Two years later, Peter Blute took the region's congressional seat from Joe Early.

The result was a clean slate from which a fresh group of eager Democrats could emerge.

That group, many of them still in their 20s, matured as a force in the campaign of Kevin O'Sullivan, who unsuccessfully challenged Blute in 1994. O'Brien ran the field organization; others on the campaign included not only Murray, but future state legislators Ed Augustus, Jim Leary, and Robert Spellane, and behind-the-scenes operatives like Chris Philbin, McGovern's current chief of staff.

"I never would have predicted that these guys would all have emerged," says O'Sullivan, now president and CEO of Massachusetts Biomedical Initiatives. "This new generation is something where the stars have just aligned."

The irony is that this team found its leader not in O'Sullivan, but in the man they helped him beat in the 1994 Democratic primary: McGovern.

McGovern pulled them aboard for his successful 1996 run, and has been a powerful benefactor ever since.

They have also continued to work for and with one another — and can still be found once a week at the same watering hole, Boynton Restaurant, where they regularly gravitated during those earlier campaigns.

Their relationship with Glodis is also somewhat iffy. He was not part of those early campaigns, and while his circle of operatives and supporters heavily overlaps with theirs, several close Worcester observers say Glodis is actively disliked by many in the Murray-McGovern-O'Brien camp.

Nevertheless, they all claim to be a happy, supportive family; Murray even had Glodis introduce him at his LG kickoff announcement at Mechanics Hall. Some say it's a marriage of convenience: Glodis's political power over Worcester activists, including trade unions, makes him too important an ally. Some predict the rift will become public if, at some point, ambitions run up against each other's — say, if Glodis and Murray both run for governor in 2016.

And then there's the other side of the aisle, where Worcester-area Republicans — mostly in the suburbs — are also on the move.

Polito's political star has been rising for several years; many expected Baker to pick her as his running mate. She was one of Scott Brown's best surrogates on the Senate campaign trail, and now some of Brown's — and Mitt Romney's — top advisers are helping her behind the scenes.

If she wins the treasurer's position — and even many Democratic insiders think she's got a good chance — Polito will be on a likely collision path to one day run for Congress, or perhaps governor, against one of her Democratic rivals from Worcester.

BOSTON'S LOSS

The rise of Worcester's power has coincided with an apparent decrease in Boston's, and some don't think that's a coincidence.

While not wanting to publicly seem to be criticizing Boston's mayor, these insiders suggest that Boston's political apparatus has been devoted exclusively to enhancing the influence of Tom Menino — and preventing the emergence of other, potentially threatening, power holders.

Whatever the reason, the fact is that for the first time since the 1970s, neither the House Speaker or Senate president comes from a district that includes a portion of Boston — and nor do their likely successors. Only one congressman, Steve Lynch, calls Boston home, and he may have the least juice in DC of the delegation.

This reversal of fortunes between the two cities can be traced, at least in part, to the late Joe Moakley choosing to bequeath his political inheritance to a Worcesterite.

Few things get McGovern more animated than the subject of Moakley, a mentor and, many say, a father figure for him. After McGovern worked for 14 years on Moakley's staff, the Southie Democrat urged him to run for Congress, and then maneuvered to win him a coveted spot on the Rules Committee.

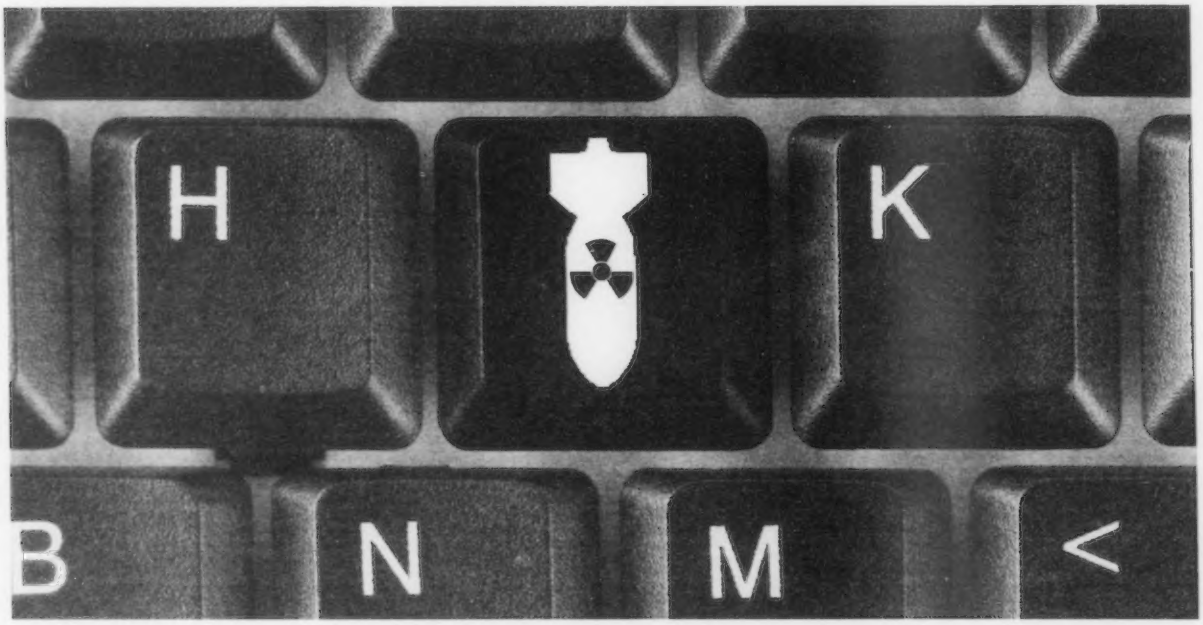
Moakley's Southie savvy and Worcester's pugnacious attitude seems to have created a winning combination — one that Boston's elites won't be able to sneer at much longer. ⊙

To read the "Talking Politics" blog, go to thePhoenix.com/talking-politics. David S. Bernstein can be reached at dbernstein@phx.com.

DIGITAL ARMAGEDDON

COULD THE NEXT 9/11 BE LAUNCHED FROM THE INTERTUBES? THE MILITARY THINKS SO: IT'S SPENDING BILLIONS ON CYBERSPACE SECURITY TO DEFEND DAILY ATTACKS FROM HACKERS IN RUSSIA, CHINA, AND POINTS UNKNOWN. HERE'S WHAT YOU NEED TO KNOW ABOUT THE NEW COLD WAR.

_BY DAVID SCHARFENBERG



A key Department of Defense network goes down. Air-traffic control collapses. Trains collide. Financial data systems are in ruins. Lethal clouds of chlorine gas drift from plants in New Jersey and Delaware.

Thousands of Americans are dead — and the looting and food shortages haven't even begun.

"In all the wars America has fought, no nation has ever done this kind of damage to our cities," writes Richard A. Clarke in his recently published book *Cyber War: The Next Threat to National Security and What To Do About It*. "A sophisticated cyber-war attack by one of several nation-states could do that today, in 15 minutes."

Coming from the man who waged an often lonely pre-9/11 campaign to warn his superiors in the Clinton and Bush White Houses of the threat posed by Al Qaeda, the admonition is difficult to ignore.

But could a handful of hackers really cripple the world's sole superpower? Could we truly be 15 minutes from calamity?

It is a question as difficult as it is chilling. But one thing is clear: we're vulnerable.

Foreign hackers have already probed our power grid for weaknesses.

WIRED TO DEATH?

The United States may not be the most networked country in the world. Sweden, Singapore, Denmark, and Switzerland placed higher in the most recent rankings from the World Economic Forum.

But considering our economic, political, and military might, no country has more to lose in a cyber war.

Our financial, health, and national-defense systems are heavily wired. Our power grid and telecommunications systems, too. And protecting that giant digital architecture is extraordinarily difficult. However vigilant our defense — and it is sorely lacking — hackers need find only one vulnerability to break in and wreak havoc.

That havoc can come in the form of direct, material harm: the so-called "denial of service" attacks that shut down individual Web sites and large swaths of the Internet, or the multi-million-dollar bank robberies currently occupying the FBI and dozens of other law-enforcement agencies around the world.

But it can also come in the form of espionage: a 2008 infiltration of the United States Central Command that a high-ranking Pentagon official called "the most significant breach of US military computers ever," last year's mining of Google's computers for trade secrets and information on Chinese dissidents, or WikiLeaks' disclosure of huge troves of classified documents on the Afghanistan war effort.

Foreign hackers have already probed our power grid for weaknesses and some in the intelligence community worry Russian and Chinese cyber snoops have left behind "logic bombs" that could be set off in the event of a conflict, plunging New York, Washington, or Los Angeles into darkness.

There is also heavy concern about a

hardware and software supply chain that stretches overseas — providing ample opportunity for foreign agents to plant "trap doors" in weapons and other vital systems that can be kicked open when the time is right.

That sort of tampering is one theory behind how Israeli intelligence seemingly disabled Syrian radar in advance of a 2007 bombing raid on an apparent North Korean-built nuclear weapons facility.

And all these threats — "trap doors," "logic bombs," theft — are only what we know about. "It's also the things we don't know," says Rhode Island Representative James Langevin, co-chairman of the House Cyber Security Caucus. "What is the threat out there tomorrow that we haven't anticipated, can't anticipate?"

SIGNS AND BARRICADES

The transnational reach of the hackerati makes policing this inchoate threat a near impossibility.

Andrew Fried, a former senior special agent in cyber-crime for the Treasury Department and now CEO of Deteque, a computer-security consultancy, says even the best-crafted American laws can do little to dissuade an intruder sitting behind a laptop in Russia or North Korea.

"It's kind of like the difference between a sign and a barricade," he says. "These laws are signs telling you not to do something, but it doesn't stop you from doing it."

Cracking down on cyber attacks is further complicated by the problem of attribution. Hackers routinely channel their assaults through a worldwide chain of anonymizing computers, making it impossible in many cases to determine the origin of the offensive.

And even if investigators can trace an attack with some degree of certainty, divining motives and affixing blame can be a tricky endeavor. Take, for instance, the "denial of service" strike on Estonia.

Tensions between Russia and the former Soviet satellite flared in the spring of 2007 over a giant bronze statue of a Red Army soldier in the Estonian capital of Tallinn. And after ethnic Russians clashed with nationalists on what became known as Bronze Night, authorities moved the statue to a more protected spot.

That, of course, only set off waves of outrage in the Russian media and political circles. And before long, hackers were knitting together tens of thousands of "zombie" computers — their owners unaware — in a massive "botnet" attack on Estonia's digital infrastructure, cutting off access to online banking, media, and government services.

The Estonians, after some cyber sleuthing, claimed the code behind the attack had been written on Cyrillic-language keyboards traced back to Russia. But who, precisely, in Russia was to blame?

Some Russian officials suggested that "patriotic hackers" independent of the government may have been responsible. Observers speculated that organized crime — with its phalanx of high-level hackers — might have played a role. Either, of course, could have operated with the tacit support of the government. But the Kremlin denied involvement and stonewalled on the investigation.

Three years later, the origins of what may be the highest profile cyber attack in history remain a mystery.

'ONE OF THE MOST SERIOUS . . . CHALLENGES WE FACE'

Washington is hardly blind to the danger.

"This cyber threat is one of the most serious economic and national security challenges we face as a nation," said President Obama in a major address on the topic in May 2009.

An Electronic Pearl Harbor?

For years, cyber security analysts have warned of a coming "electronic Pearl Harbor." But has it already happened?

James Lewis of the Center for Strategic & International Studies, says a large-scale attack on the state, defense and other departments in 2007 allowed an unknown foreign power to download huge amounts of government information.

And just last week Deputy Secretary of Defense William J. Lynn III, writing in the latest issue of the journal Foreign Affairs, provided the first public confirmation of what he calls "the most significant breach of U.S. military computers ever," a 2008 attack that reached into the U.S. Central Command, overseeing the wars in Afghanistan and Iraq.

Lynn wrote that a "foreign intelligence agency" placed malicious code on a flash drive that was inserted into a laptop at a U.S. military base in the Middle East. The code spread undetected through "classified and unclassified systems," he wrote, "establishing what amounted to a digital beachhead, from which data could be transferred to servers under foreign control."

Lynn called the Pentagon's response to the attack, Operation Buckshot Yankee, a "turning point in U.S. cyber-defense strategy." But he also wrote of the major vulnerabilities that remain in the military, government, and private sectors.

The attacks of 2007 and 2008 may have shaken some in Washington. But they certainly haven't galvanized a nation. After all, a raid on government servers just doesn't have the same impact as images of smoldering Navy battleships – particularly when officials remain tight-lipped about what, exactly, was stolen.

Our electronic Pearl Harbor, it seems, has yet to arrive.

_DS

The Obama administration was the first to elevate its cyber-security czar to the level of White House director. And last year, Defense Secretary Robert Gates ordered creation of the United States Cyber Command, which launched in May under four-star General Keith Alexander.

Observers say the military (or ".mil") sector is reasonably well-protected and armed with significant offensive capability. But the Department of Homeland Security, tasked with defending the nonmilitary ".gov" domain, has proven woefully inadequate.

In June, the department's inspector general reported that DHS's cyber-security wing is chronically understaffed, roiled by constant turnover, and moving far too slowly to keep up with hackers.

Langevin, the Rhode Island congressman, adds that Homeland Security suffers from a prestige problem. "That is a new agency that is still struggling to stand itself up," he says. "It doesn't have the long institutional history and respect behind it that other departments have."

But even if the administration is able to shore up its defense of the .gov sector — and analysts say the White House is making some progress there — a more fundamental problem remains.

Much of the infrastructure that our military, government, and businesses depend upon — the power grid, telecommunications, and the like — is privately controlled. And industry, focused on profit above all else, has little incentive to make substantial investments in hardening that infrastructure against a low-probability threat.

"They believe if there's a true catastrophe, that the government will step in" and clean up after their mess, says Herbert Lin, a scientist with the National Research Council and author of a major report on offensive cyber warfare. "And they're probably right."

Of course Congress could, in theory, press industry to do more: requiring the utilities to buttress their defenses or imposing liability on Microsoft for the buggy software that makes so many computers vulnerable to attack.

But here, we run up against the limits imposed by our politics. Business is powerful. And heavy regulation of the marketplace, whatever the sins of Enron and Bear Stearns, remains anathema.

Even the Obama administration, which gets substantially higher marks on cyber security than the Bush or Clinton White Houses, has struggled to reconcile the imperatives of security and economic growth.

Last summer, interim cyber-security czar Melissa Hathaway, widely believed to have the inside track on the permanent job, resigned her post after reportedly clashing with Larry Summers and other economic advisers who wanted to have substantial influence on her work.

The eventual appointee — former Microsoft security chief Howard Schmidt — won greater independence from the administration's economic apparatus than contemplated during Hathaway's time. But the larger tension remains.

Even as the administration sounds the alarm on cyber security, notes Harvard University law professor Jack Goldsmith, it pushes for expanded bandwidth, computerized health records, and networked smart grids — all of which open new avenues for attack.

But the press for economic growth is not the only check on a major security upgrade. Bedrock beliefs in privacy and freedom of speech also stand in the way of figures like Mike McConnell, who served as director of national intelligence under President George W. Bush and argues that we need to "re-engineer the Internet" to allow for an easier tracing of online activity.

Indeed, convincing a public only dimly aware of the cyber threat to trade economic growth and privacy for enhanced online security will probably take more than the pleadings of a few former White House hands.

It will probably take something akin to the catastrophe Clarke imagines in his book.

CYBARMAGEDDON!

But if we're so vulnerable, why haven't we suffered a catastrophic attack already?

Ryan Singel of wired.com, a leading skeptic, has labeled all the talk of digital cataclysm "Cybarmageddon!" Dark warnings of logic bombs in the power grid are unfounded, he argues, and "the Chinese can't blunt the power of 15 carrier groups with some fancypants, unheard-of ninja cyber-coding tricks."

Lin, of the National Research Council, offers no opinion on whether the cyber threat is overblown. But he says it is particularly susceptible to worst-case scenario gaming.

"In the Cold War, we were worried about the Soviet nuclear capability, but we had satellites that could count how many missiles they had," he says. "There's no equivalent to that now. There's no counterweight to the people who say, 'Well, this might happen or that might happen or the other thing might happen.'"

The most cynical reading has figures like McConnell, who has suggested that

Continued on p 12

AP/WIDE WORLD

CYBER COMMAND Defense secretary Robert Gates swears in General Keith Alexander this past May, as Alexander takes the reins of the military's newly created line of defense against cyber attacks.

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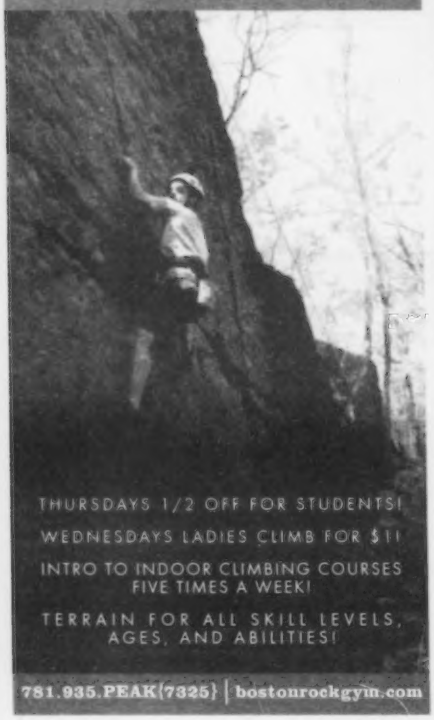

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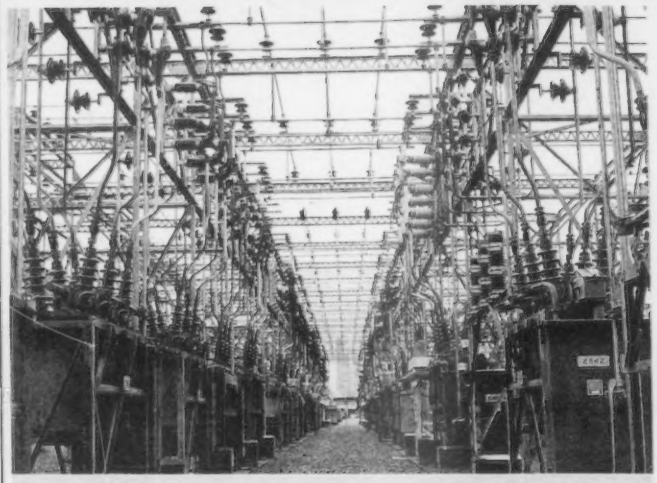

UNDEFENDED Like much of the infrastructure we depend on, America's power grid is vulnerable to malicious hackers.

Continued from p 11

a coordinated cyber attack could be as devastating as a nuclear bomb, ginning up the threat to drive business: he is, after all, an executive vice-president with defense contractor Booz Allen Hamilton these days.

Goldsmith, the Harvard law professor, has a more charitable view of the doomsayers. But in a review of *Cyber War*, he points to another flaw in the we're-on-the-brink view: Clarke fails to provide a convincing argument as to why China would launch a major cyber attack on the United States, given its deep dependence on the American economy.

Indeed, with hackers pilfering terabytes of intellectual property from American business, it's hard to imagine why they would disable the conduit to China's next great leap forward.

James Lewis, a former State Department official now with the Washington-based Center for Strategic & International Studies, says we shouldn't rest easy, though. "The Russians and the Chinese — they're not just going to launch a war for the fun of it," he says. "But I'm not sure I'd say that for everybody on the planet."

Rogue states like North Korea and Iran are of concern, of course. But the biggest worry is terrorist groups like Al Qaeda, unchecked by the political or economic considerations that weigh on Moscow, Beijing — and even Tehran.

"They don't have the capability now or they would have used it," says Lewis, who led work on a major cyber-security report for the Obama administration as it was preparing to take office. "It's not really comforting, though, because this kind of attack capability has probably been around for . . . four or five years. And what we know is the high-end technologies eventually flow into the commodity space."

Lewis says he was privy in the mid '90s to highly classified technology in the possession of the National Security Agency — the world's premier digital snoop — that is now widely available on the Internet.

It won't be long, he says, before Al Qaeda or Hezbollah gets its hands on the latest tools in cyber warfare: "Within a decade, we're going to face this threat."

THE TRILLION-DOLLAR HEIST

In the meantime, our greatest cyber-security challenge may be something far more prosaic than the digitally induced mayhem envisioned by Clarke or faced down by Bruce Willis in *Live Free or Die Hard*: theft.

In July, international authorities arrested a 23-year-old Slovenian, known as Iserdo, who allegedly masterminded the "Mariposa botnet," infecting as many as 12 million computers worldwide — including PCs at half of the Fortune 1000 companies and at least 40 major banks.

The botnet, which stole credit-card information and online banking credentials, is but the latest symbol of what has become a highly sophisticated cyber-crime sector.

The botnet, which stole credit-card information and online banking credentials, is but the latest symbol of what has become a highly sophisticated cyber-crime sector.

Syndicates are renting out botnets to online thieves, hackers are selling Social Security numbers for a few bucks a pop, and cyber-sleuths are conducting high-level corporate espionage on a daily basis.

The best estimates have cyber criminals stealing some $1 trillion in intellectual property from businesses worldwide in 2008. And the true number is probably far higher.

Clarke himself writes of an unprecedented theft of American know-how in pharmacology, nanotechnology, and weapons design — all snatched up by the People's Liberation Army and delivered straight to China, Inc.

And it is this simple description of wholesale theft — rather than his dark vision of colliding trains and toxic gases on the loose — that may be the most compelling part of Clarke's book.

This is the cyber war of the moment — not blunt murder, but something equally worrisome: death by a thousand cuts. ⊙

David Scharfenberg can be reached at dscharfenberg@phx.com.

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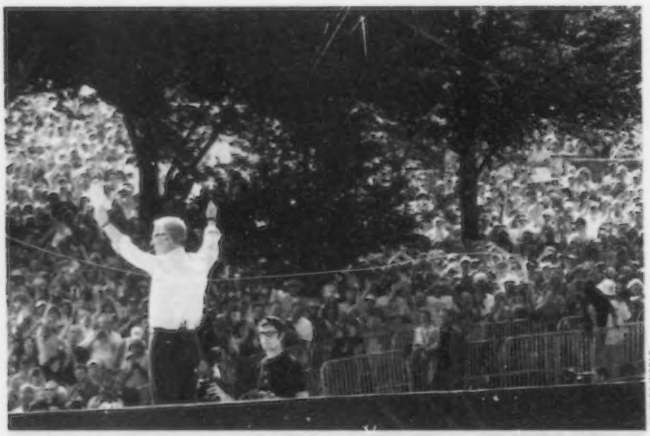
BECK AND CALL

GLENN BECK'S RALLY ON THE WASHINGTON MALL WAS SCARIER THAN YOU'D LIKE TO THINK

BY CHRIS FARAONE



AP/THE WORLD

CULT FOLLOWING Glenn Beck's "Restoring Honor" rally in Washington was billed as "non-political," but the crowd left little doubt which side of the ideological spectrum it falls.

Washington, DC — Glenn Beck maintains that he didn't purposely schedule this "Restoring Honor" rally on the anniversary of Martin Luther King Jr.'s "I Have a Dream" speech.

I say bullshit. He wants nothing more than to lead his people to the promised land.

I know, for today I am among his legionnaires.

The troops are decked in their combat best, sporting Old Glory in her every form along with such prized accessories as autographed NASCAR hats. Some of their motto tees are cute and familiar (THE CONSTITUTION: I READ IT FOR THE ARTICLES), while others are ironic choices for guys wearing sensible cross-trainers (I'M THE COLONIAL REVOLUTIONARY THAT YOUR HIPPIE FRIENDS WARNED YOU ABOUT). Many younger attendees have on shirts advertising their unaccredited colleges, while senior citizens wear visors and a look of permanent disgust.

I find myself blending in: back in Boston, the camo shorts and yellow T-shirt were just an outfit, but here, from a distance the latter looks like a "Don't Tread On Me" flag. I decide to go with it, telling folks that the scroll tattoo on my right forearm represents the Constitution. In a momentary redneck transformation, I go so far as to join in reciting the Pledge of Allegiance, lifting my voice for the "under God" part.

I have no choice. It's a matter of survival. Or at least the difference between my taking notes in peace, and having to argue with the idiots who are beleaguering other journalists who roam beyond the press box. I feel especially bad for one telltale liberal blogger, who might as well have worn an Obama-Biden hoodie to complement his Merrell boots and Nalgene jar.

Beck's titanic power base might seem like old news, but not if you consider the rally coverage. Blinded by stubborn denial, left, middle, and mainstream outlets are still unwilling to concede that the Fox News charlatan has soldiers at his beck and call. In its Honor Rally wrap-up, cnn.com reports in the second paragraph that "tens of thousands of people showed up" — even though the article notes further down that counts ranged from 78,000, to quack Minnesota congresswoman Michele Bachmann's not-so-conservative estimate of more than one million.

I'm not often afraid of dummies. Even "tens of thousands" of them. But the energy here is more alarming than any health-care town-hall hysteria I've witnessed, and there's a much larger draw than at the NRA rally here I covered four months ago. I spent last night with other smug progressives, all of us mocking Beck's tendency to exaggerate turnout tallies. But as I watch hordes of wretched retirees and their ugly children descend toward the Lincoln Memorial, I'm absolutely dumbfounded.

My awakening to growing trends of mob-style "independence" actually began in Greater Boston, where I've spent much of the past year studying Beck and the local spawn of his slogan-happy clan. Following my first Tea Party rallies in the commonwealth this past April, I mostly ogled from a distance, viewing Fox voraciously, and, more recently, interviewing Alexander Zaitchik, author of *Common Nonsense: Glenn Beck and the Triumph of Ignorance*. I ended up riding the Amtrak down to DC with Zaitchik, who convinced me that it's impossible to comprehend the Fox zeitgeist from my soap box in Massachusetts.

Zaitchik's crowded reading at Brookline Booksmith this past Thursday attracted just a single outspoken critic. Considering how horrified local lefties were by that unhinged gadfly's attack on Zaitchik's facts, I can only hope they turned to cable news for comforting accounts of what transpired in the capital. My observations are too foul for them to handle.

Here in DC, some anti-Beck operatives have set up an impressive art installation and counter-rally on the Mall to (actually) honor King. Their protest consists of broadcasting the reverend's speech and a cute black children's choir — but passing Beckheads heckle them as uninvited pests.

For the record, Beck's supporters aren't all white. There are more black people here to cheer Beck than the left would like to think — and far less than Tea Partiers cite in defending themselves against charges of racism.

Critics make the point that some in this crowd aren't here for Beck, but rather they're confused tourists who share the Tea Party's affection for fanny packs. Regardless, I'm stunned by the militia chic milieu; in my eyes, flocks of self-labeled patriots shouldering folded red, white, and blue lawn chairs like shotguns is a chilling sight. More sinister are the monied underwriters, wearing Ralph Lauren flag threads, who leave the safety of their VIP enclosure to check up on the peasants.

If and when Beck directs his cattle into battle, you should hide in your bathroom.

I'm especially amazed by how docile these so-called independent activists are; from what I can tell, they left their signs at home because Beck told them to. According to advanced literature: "The Restoring Honor Rally is neither a 9/12 nor a Tea Party rally ... Please refrain from bringing signs (political or otherwise) as they may deter from the peaceful message we are bringing to Washington ... There will be absolutely no politics involved." A park ranger tells me that he's had to inform numerous Fox groupies that protesters are legally allowed to hold signs despite Beck's directives.

Following some song and prayer, Beck's first high-profile "non-political" guest is Sarah Palin, who is here not as a failed vice-presidential candidate or gubernatorial quitter, but instead as the mother of a combat veteran. Though I watch both Beck and Palin's speeches closely, I'm not sure what the fuck either is talking about, which I suppose helps me assimilate. This is not a thinking bunch; the joy with which they embrace Beck's pious bombast is an indicator, but I settle any doubt on that matter when they don't boo Palin for announcing that we all came for no reason: "Though this rally is about restoring honor for these men and women," she says, inexplicably, "honor was never lost."

Playing the crowd, I notice dozens of folks queuing at the first toilet cluster on the Mall that people see when walking toward the action from the Washington Monument. Knowing from experience that there are rows of available potties nearby, I announce to everyone on line that they can promptly relieve themselves at the next bathroom bank. But not a single one of them has enough strength to break from the group, and they all stay waiting together with their knees knocking. Translation: if and when Beck directs his cattle into battle, you should hide in *your* bathroom. And if Palin tells them to reload, well, let's not go there.

Looking back from a barstool in DuPont Circle, remembering the part of Zaitchik's book where Beck is sniffing coke in his DeLorean, I can't help but think that my dreamy romp with his flag-clad minions was similar to when Marty McFly tells Doc Brown in *Back to the Future* that the Gipper is president of the United States in 1985. "Ronald Reagan — the actor?" the inventor laughs, retiring his geodesic headgear. "Then who's vice-president? Jerry Lewis? ... I've had enough jokes for one evening. Good night, Future Boy."

It's dismayingly surreal to escape my modern Boston bubble and discover that Beck is not merely a "fabulist thespian," as I once painted him, but rather a full-fledged Biff Tannen cult leader pining for Hill Valley nostalgia. As for the vice-president of his movement, which filled and spilled beyond the National Mall for "Restoring Honor" — let's just say she's no Jerry Lewis. ⊙

Chris Faraone can be reached at cfaraone@phx.com.

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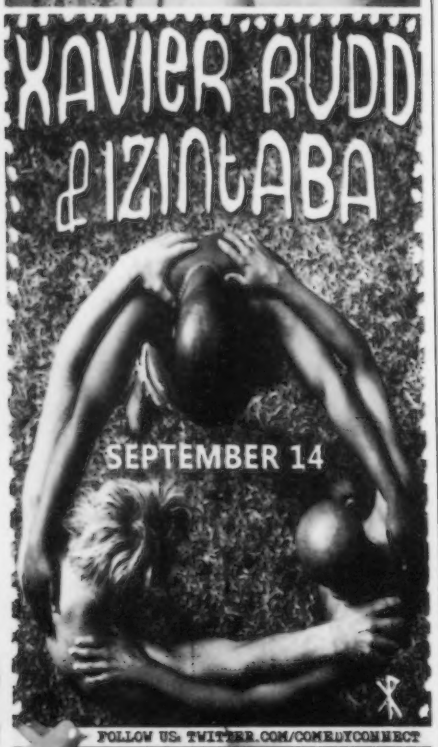

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THE HAVEN

GIVING THE SCOTTISH THEIR LONG OVERDUE CREDIT FOR CUISINE

BY ROBERT NADEAU

MELISSA OSTRONG

SMOKE SHOW Listed as an appetizer, the "house smoked salmon fish plate" could easily serve as a filling – and tasty – dinner.

How is a Scottish gastropub different from the Irish kind we know so well in Boston? Is it like *Trainspotting* versus *The Commitments*? Well, sort of. Scottish ales are stronger and a little smokier than their Irish counterparts, although the Scots also have "session beers" — a now popular coinage — for when you are having more than one. (Due to limited licensure, that other specialty drink of Scotland is not available here under any spelling.)

One thing the Haven team got right immediately was the quality of light. By moving into the empty Hyde Square space of the lamented Zon's, they got north-facing windows, which means that on any cloudy day the unlit bar is as dreary as Scottish weather. At night, low light and candles assure the same effect.

If you miss all the other signifiers, the breadbasket should clang some bells about kilts, bagpipes, and thistles, as it consists of home-made oatcakes — soft, chewy pancakes that are excellent with butter. The Haven also puts out some house-made lightly pickled vegetables, another signifier — this time of Boston gastropubbery. If you just can't wait, there is an appetizer version of haggis and neeps ($8; $16/entrée). (We'll get to the haggis jokes at the entrée level.) Less controversial starter choices might include a seasonal bridie (currently $8, tomato), which is a turnover wrapped in wonderful flaky pastry. The dislocated Lowland Scots, who came to the American colonies and eventually were known as Scotch-Irish, do not get enough credit for their influence on Southern United States pie crust. In Scotland, as in early America, pies (and bridies) are as likely to be savory as sweet, and the tomato version, with cherry tomatoes, mild cheese, and some thyme, is a fine appetizer or bar bite. Simple salad ($7) reads like a lot of bistro dishes, with raisins and nuts, but the Edinburgh sweet tooth has the nuts candied, the raisins cunningly plumped up, and the balance with vinaigrette dressing tipped to the sweet side.

DINING OUT

A "house smoked salmon fish plate" ($12) is listed as an appetizer, but could end your dinner plans on the spot. The centerpiece is a nice chunk of hot-smoked (rather mildly) salmon, served cold with more oatcakes and garnishes of crème fraîche (lighter than sour cream), a bean-and-onion salad, and a couple of "Finnan haddie croquettes," fried golf balls of potato and smoked fish, with a house-made tartar sauce.

But, after a hard day of farm work (or golf) upon the heath, we have big appetites, so on to the haggis special ($18), which in addition to neeps has mashed potatoes and includes a draught Belhaven ale ($6). Haggis is classically a kind of sausage made from sheep stomach filled with oatmeal and spare sheep parts. If we were celebrating the birth of sweet Robbie Burns, it would be accompanied to the table by a piper. At the Haven, it comes without fanfare, and has been modified to be mostly liver and oatmeal in the stomach. I found it a very nice, mild variation on boudin, without the goaty sharpness I expected from experience with lamb kidneys (likely omitted here). The neeps (literally turnips) here are braised cubes of kohlrabi, a very tasty alternative, and less windy that my own attempts at cooking kohlrabi. (Recipe please!) The mashed potatoes have a bit of skin and are very good.

Almost as good as the mashed minted peas served with fish supper ($14), which is the Scottish name for fish and chips. Mashed minted peas are made here from fresh peas, not overcooked, and thus are rather lumpy but have real pea flavor as well as fresh mint aromatics. Nothing wrong with the fish — a large fillet of haddock in beer batter — and quite a lot to like in the chips, inch-square French fries with real potato taste. Ask for vinegar and you get the British Isles standard, Heinz malt vinegar.

Major appetites can tuck into more of that great pastry atop beef and ale pie ($17). The cooks sprinkle caraway seeds into the pie crust, a lovely effect. Underneath is two dinners worth of stewed beef strips, kale, yellow potato slices, and fried onions. The medium is slightly starchy but not dangerously so, as in so many American pot pies. (Although the history of chicken pot pie in America runs through the Pennsylvania Dutch, their Scotch-Irish neighbors played a part there, too.)

Although there is a very decent list of wines by the glass, this cuisine was designed for beer, and the range of Scottish ales on draught or in bottles is surprisingly broad. Scottish Session beer ($7/bottle) is a lovely golden color but with as much flavor dissolved in four-percent alcohol as most products of the Samuel Adams brewery. Belhaven ($6/draught) is only a shade darker, and that becomes deceptive, as this pint is loaded with malt, hops, and a hint of smoke. Twisted Thistle IPA ($7/20-ounce bottle) is a simpler, but plenty bitter (although that disappears with food). One can get a very respectable cuppa tea, and excellent coffee and decaf.

The Scottish sweet tooth is notorious, and well served here with a Treacle Tart ($7) that is a thick cake, almost like pound cake, covered and soaked with irresistible caramel sauce. Blueberry cranachan ($7) is more what we would call a crisp, and it is very good. So is a dish of shortbread ($7), which is the real, crumbly, butter-rich shortbreads, and a chocolate dipping sauce.

There are a few TV sets — the Haven rushed its opening to get the World Cup crowd. Most other sports references are on the bathroom wall art, a collage of Scottish newspapers and old magazine pages. Gaelic football references abound. Our server lacked the accent, but was suitably enthusiastic about the food and ales. ⊙

Robert Nadeau can be reached at robtnadeau@aol.com.

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BY MC SLIM JB

SCOTT M. JACKY

A recent *New York Times* article outlined how some café owners, tired of laptop-banging customers who linger for free Wi-Fi, are pulling the plug on Internet access. That's a shame: while not an all-day camper, I occasionally crave some human company outside of my home office, and find it useful to work online while I enjoy a coffee and pastry. So I'm grateful that Mohr & McPherson, a swank home-furnishings purveyor, has added a downstairs café to its South End location. No surprise it's furnished with big tables and comfy armchairs (by Mohr & McPherson, natch). Better yet, it has free Wi-Fi and very pleasant breakfast and lunch fare, much of it from local purveyors.

The foundation of any café is stimulants in beverage form, and this one serves up solid espresso drinks ($1.60–$3.10), filter coffee ($1.50–$2.25), teas ($2.40), and iced versions of the same ($1.80–$4.25). Soft-drink options include Nantucket Nectars ($2.25) and Polar Classic sodas ($1.95). A broad baked-goods selection accompanies these, mostly from reliable, ubiquitous Cambridge bakery Iggy's, including scones ($2.25), croissants ($2.25–$3), muffins ($2.25), and bagels ($1.75). Lark Fine Foods of Gloucester contributes gourmet toasted-coconut cookies ($5.79/12-oz. bag), while Amesbury bakery Dough Raise Me provides raspberry streusel bars ($3.79) and whoopee pies ($3.75). Other sweet options include the delicious lemon "thing" ($1.95), a frosted lemon cake laced with lemon mousse, and an individual-size dulce de leche cheesecake ($1.95). Lighter alternatives include parfaits of strawberries and blueberries layered with excellent Fage yogurt ($4.99), and Heart Thrive vegan energy bars ($2.75).

At lunch, the focus shifts to fresh-tasting salads and sandwiches. The fine meal-size salads include one with grilled vegetables and fresh mozzarella ($7.29) and another of greens ($7.29) with walnuts, tomatoes, cucumbers, and feta in a raspberry vinaigrette. A smaller, premade pasta salad ($4.25) features crisp-poached vegetables. The hefty sandwiches include a pastrami panino ($7.60) pressed on robust ciabatta and topped with red onions, Swiss cheese, and grain mustard, and an overstuffed wrap of chicken salad ($7.90) with grapes and greens; all include a small side salad. Customers can also take away bags of house-blended lemon/herb tisane ($9.50/3 oz.) and products from wonderful Somerville chocolatier Taza, including its fruity, slightly grainy Mexican-style chocolate ($4.99/2.7-oz. disk). In its sunny, airy space, Mohr & McPherson Café allows South Enders to get some human interaction, a productivity-enhancing caffeine jolt, and a healthy nosh. Here's hoping they keep the Internet.

MOHR & MCPHERSON CAFÉ, located at 460 Harrison Avenue, in Boston, is open Monday–Friday, 7 am–5 pm, Saturday and Sunday, 9 am–6 pm (7 am–6 pm weekends through October). Call 617.210.7926.

WEEKLY SPECIALS

CAPSULES OF RECENT RESTAURANT REVIEWS

Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

HOT POT BUFFET | 70 Beach Street, Chinatown | 617.338.0808 | $20 ($15/lunch) | I'm not a big fan of the Mongolian hot pot scene, but this is the right way to do it. It's best to stick to a few things that aren't frozen, such as Chinese broccoli, clams, black mushrooms, and quail eggs. If you are part of a crowd, you will inevitably get everything else anyway. Try to leave room for the fantastic soup at the end, when everyone else is groaningly full.

THE GALLOWS | 1395 Washington St, South End | 617.425.0200 | $9–$28 | This locovore gastropub would be eating the lunch of all the bigger names on the restaurant row of Washington Street, if it served lunch. Judging the by the dinners, the only meaning of the name is that this kitchen can execute. Anything from a plate of local heirloom tomatoes cut like sashimi to a divine braised brisket (insert to-die-for joke here), fantastic appetizer platters, and classic Quebec poutines.

SICHUAN GOURMET | 1004-1006 Beacon St, Brookline | 617.277.4226 | $10–$20 | You know how Japanese food induces a calm, meditative frame of mind so that subtle flavors emerge from the blandness? Well, authentic Sichuan food, as interpreted here, has a diametrically opposed approach — to overwhelm the taste buds with hot, spicy flavors as to create an impression of complexity. There are a handful of authentic dishes that won't fry your eyeballs, but don't get caught ordering kung pao chicken or tangerine beef or General Gau's anything.

NOCHE | 3 Appleton St, South End | 617.482.0117 | $16–$30 | The cool thing here is to stay with the clever appetizers like roasted tomato and a terrific tuna tartare (the chef used to have a sushi restaurant in South Beach). Entrées are well executed but not so creative, and neither were the opening desserts. Late hours, and a golden-lit if subterranean room make people and food look fabulous.

PULSE CAFÉ | 195 Elm St, Somerville | 617.825.1730 | $12–$13 | "Buffalo" tofu bites are cool. You can't watch the game because there are no TV sets in this pretty little vegan haven. You could read a good sports book if you were careful not to get hot sauce on it. Then you would have to be careful with dessert, because the only other thing our critic really liked was the mint chocolate mousse made from silken tofu. This is, however, the ideal restaurant to take a vegan on a second date. Because on the third date you can cook so much better, even in vegan, on your own.

CHEZ JACKY | 1414 Comm Ave, Brighton | 617.274.8687 | $10–$15 | Entry-level French food is the intention, and it can be successful, on dishes like the appetizer pâtés, the side vegetables, the roast chicken, and the chocolate mousse. Beware of fusion at this price point, which is low. Nice casual vibe, excellent wine list, and truly superb Quebecoise ales.

KHAYYAM RESTAURANT | 404 Harvard St, Brookline | 617.383.6264 | $11–$23 | Wonderful Persian food, and bound to improve when they go back to traditional rice pilaffs. At the opening the big news was kebabs, the mixed grill combining lamb kebab and beef kubideh being red-meat heaven. The leading appetizers were soups. No liquor but lots of great eating, real lemonade, and Euro desserts.

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Wanna-be fangbangers, this is your lucky night: the Estate is taking a bite out of vampire mania with a **TRUE BLOOD BASH.** Even if this one isn't quite as debauched as Eric Northman's Fangtasia, Boston's most opulent of nightclubs will be serving up "Tru Blood" with Joe Manganiello, who stars as the hot new werewolf Alcide, and Rutina Wesley, who plays Sookie's BFF Tara. Will mortals be doing V in the bathroom? Find out and laissez les bons temps rouler at 1 Boylston Place, Boston | September 4 @ 9 pm | $20; free before 10 pm with registration | rcn.com/bitten.

Rutina Wesley

MORE PHOENIX PICKS: FOLLOW US @BOSTONFUNSHIT ON TWITTER, AND FAN US AT FACEBOOK.COM/BOSTONFUNSHIT

King Richard's Faire

FAIRE ENOUGH

SATURDAY | Remember that scene in *The Cable Guy* where Jim Carrey and Matthew Broderick go to Medieval Times and folks are decked out in Renaissance regalia, performing kick-ass feats of chivalry and eating with their hands? You can do that for two whole months at **KING RICHARD'S FAIRE**. And though we're not promising they'll let you joust your best bud if you hook them up with cable, it's worth a shot. Follow Route 58 South to 235 Main St, Carver | September 4–October 24 [Saturday, Sunday, and Monday holidays]: 10:30 am–6 pm | $26 | kingrichardsfaire.net.

GRENDEL

SUNDAY-MONDAY | So you were bored to tears reading *Beowulf* in high school and then *again* in college. You'll still want to don fur-adorned battle gear and raise a mead pint high for Banana Bag & Bodice's reimagining of the epic poem. The Brooklyn theater group dusts the Old English classic in glitter and sets it to a seven-piece band in ***BEOWULF: A THOUSAND YEARS OF BAGGAGE***, a performance that's '40s jazz, indie rock, punk, electronica, and Romantic lieder . . . all at once.
Oberon, 2 Arrow St, Cambridge | September 5-6 @ 8 pm | $15 | cluboberon.com

ELECTRO

MONDAY | To judge by recent video evidence on their Facebook page, the **GLITCH MOB** have made some serious upgrades to their live show, finally graduating from the realm of repetitive knob tweakers. Now equipped with a glitzy-looking mega-synth set-up and a backdrop LED screen to boot, they look equipped to take on the electro-fiending masses. No doubt they'll be working double time to dirty up the freshly gleaming Paradise Rock Club.
967 Comm Ave, Boston | 8 pm | $15 | 800.745.3000 or ticketmaster.com

INDIE

TUESDAY | Wielding their synthesizers like weapons, **DOES IT OFFEND YOU, YEAH?** pump out bass-heavy indie rock that seems intended as an aural assault. Yet we're not really offended, because these Brits can write a good hook, *and* they know when to give the screaming synths a break for some Strokes-like anthems. This show with Bloc Party's **KELE** (read our interview on page 34) has been moved and rescheduled *twice* (from Royale to the Middle East and back), so here's hoping for no last-minute edits.
Royale, 279 Tremont St, Boston | 8 pm | $25 | 800.745.3000 or ticketmaster.com

GRAPPLIN'

THURSDAY 9 | This Thursday night, you could catch up on some reading, call your mom, maybe settle in for another titillating episode of *Jersey Shore*. Or you could enjoy an evening of full-contact girl-on-girl wrestling with the **BOSTON LEAGUE OF WOMEN WRESTLERS**. In an event billed as "Totally Deluxe Ultra Super Mega Awesome Happiness," the ladies will battle it out to eardrum-splitting music by King Hell, Born of Thunder, and Hypaspace. Save the GTL for another time.
Middle East upstairs, 472 Mass Ave, Cambridge | 8 pm | $10 | 617.864.EAST or mideastclub.com

HOT TIX

SEMI PRECIOUS WEAPONS | October 9 at Royale, Boston | $15 | On sale Thursday [September 2] at 10 am | ticketmaster.com

FUN. + STEEL TRAIN + POSTELLES | December 3 at Royale, Boston | $15 | On sale Thursday [September 2] at 10 am | ticketmaster.com

BROKEN LIZARD | September 22 at the Wilbur Theatre, Boston | $25-$30 | On sale Friday at noon | ticketmaster.com

BRIAN REGAN | March 31–April 1 at the Wilbur Theatre, Boston | $45-$59 | On sale Friday at noon | ticketmaster.com

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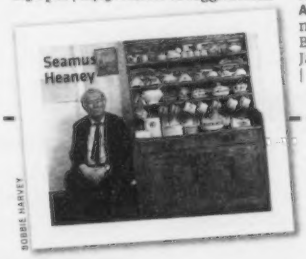
SCHUMANN LIEDERFEST VI | Schumann program: *Minnespiel*, "Der Contrabandiste," and *Spanisches Liederspiel* | Church of St. John the Evangelist, 35 Bowdoin St, Boston | September 6 @ 5:30 pm | 617.227.5242

DAPHNE KALOTAY | *Russian Winter* reading | Brookline Booksmith, 279 Harvard St, Brookline | September 7 @ 7 pm | 617.566.6660

"LAUGH DUNGEON OPEN MIC" | Stand-up comedy | Roggie's, 356 Chestnut Hill Ave, Brighton | September 7 @ 8:30 pm | 617.566.1880 or roggies.com



BOBBIE HARVEY

RYAN DRAGON AND THE KAMORA QUARTET | Original jazz compositions | Harvard Longwood campus, 25 Shattuck St, Boston | September 8 @ 12:30 pm | berklee.edu

"EARLY AMERICAN COOKBOOK AUTHORS AND SLAVERY: DIRECT AND INDIRECT TRACES OF AFRICAN-AMERICAN COOKING" | With journalist Mark Zanger | Jamaicaway Books & Gifts, 676 Centre St, Jamaica Plain | September 9 @ 7 pm | 617.983.3204

8 DAYS A WEEK

CRYSTAL-BALLING THE BEST UPCOMING EVENTS

More than just a two-hit wonder, Canadian cowbell rockers **HOT HOT HEAT** are a whole lot of fun live. Their traveling party stops next at the Middle East downstairs, 480 Mass Ave, Cambridge | September 8 @ 8 pm | $15 | 800.745.3000 or ticketmaster.com.

THURSDAY 2

VAMPS | Just when you thought every last drop of viably entertaining blood had been drained from the vampire craze, Moby rears his chrome dome. ***SUCK: A ROCK 'N' ROLL VAMPIRE SPOOF*** — not to be confused with *Vampires Suck*, the parody currently sucking in theaters — tells the age-old tale of would-be rock stars who just can't build a fan base . . . until they become bloodsucking fiends, that is. Alice Cooper cameos as bartender in a movie in which groupies are a late-night snack and selling out isn't the worst thing a band can do to climb the charts. We're just interested to see what role Moby plays in this vamp flick, 'cause human blood can't be vegan. That's at the Regent Theatre, 7 Medford St, Arlington | 7:30 pm | $10; $8 advance | 781.646.4849 or regenttheatre.com.

SERVICE | City Year co-founder and Be the Change, Inc. CEO **ALAN KHAZEI** knows a thing or two about public service, and his inspirational new book, *Big Citizenship: How Pragmatic Idealism Can Bring Out the Best in America*, serves as a call to action for, well, everyone with something to give. The former Democratic Senate candidate believes we can facilitate huge change on the national and even international level by rolling our sleeves up on the community level. He'll read and argue for "pragmatic idealism" at Brookline Booksmith, 279 Harvard St, Brookline | 7 pm | free | 617.566.6660 or brooklinebooksmith.com.

FRIDAY 3

INK | Tattoo fanatics and the artists who ink them are congregating in conservative Back Bay, of all places, for the ninth annual **BOSTON TATTOO CONVENTION**. This four-day event packs in plenty of the standard tattoo booths, vendors, and seminars, plus outside-the-box and off-the-wall convention activities from bikini contests and pool parties to MMA demos and burlesque shows. Finally, you can get that sleeve of Tweety Birds you've always wanted, at the Sheraton Boston Hotel, 39 Dalton St, Boston | September 3: 1 pm–midnight; September 4-5: noon-midnight; September 6: noon-10 pm | $20-$25 per day; $45-$55 four-day pass | bostontattooconvention.com.

ROOTS | One of the sweetest little season enders of the past dozen years has been the **RHYTHM AND ROOTS FESTIVAL** in southern Rhode Island. This weekend's mix of Cajun, zydeco, blues, and what-all includes the return of the Texas Tornados, Geoff Muldaur & the Texas Sheiks (with jugband legend Jim Kweskin), Robert Randolph & the Family Band, Steve Riley & the Mamou Playboys, Marcia Ball, Little Freddie King, Dave Alvin & the Guilty Women, and CJ Chenier & the Red Hot Louisiana Band. Take a trip down to Ninigret State Park, 4890A Old Post Rd [Rte 1], Charlestown, Rhode Island | September 3: 5 pm–midnight; September 4-5: noon-midnight | $30 September 3; $50 September 4 or 5; $130 weekend [$175 with camping] | 888.855.6940 or rhythmandroots.com.

BEER | Although supporting local farmers is an important notion, isn't it about time that local brewers got some love too? So we're happy to have the **MASS BREWERS SUMMERFEST** to honor all things hoppy here in the Commonwealth with one last shorts-weather hurrah, outdoors and in the company of fellow brew enthusiasts. On tap will be 80 beers brewed with love by more than 20 state brewers from the Cape to the Berkshires — among them Opa Opa, Mayflower, Boston Beer Company, and Ipswich Ale Brewery. The fest will be held rain or shine at the World Trade Center Head House Concourse, 200 Seaport Blvd, Boston | 6-10 pm | $29-$35 | massbrewersguild.com.

SATURDAY 4

JAZZ | The **TANGLEWOOD JAZZ FESTIVAL** once again gathers a heavy crew for Labor Day weekend: singer Kurt Elling; the Bob James Quartet (with Eddie Daniels, James Genus, and Peter Erskine); the Count Basie Orchestra; the Julian Lage Group; pianist Donal Fox's quartet and their "Piazzolla to Bach" project (with guest cellist Maya Beiser); guitarist/singer John Pizzarelli and his singer/wife, Jessica Molaskey, taping their *Radio Deluxe* show with guest vocalist Jane Monheit; and more. That's in Seiji Ozawa Hall, 297 West St, Lenox | $18-$77 | 617.266.1200 or tanglewoodjazzfestival.org.

SUNDAY 5

INDIE | We featured Lou Barlow last week, so it's only fair that we highlight his equally legendary Dinosaur Jr. bandmate J. Mascis and J.'s latest project, **SWEET APPLE**, an indie-rock supergroup of sorts with members of Witch and Cobra Verde. Although Mascis is best known for his riffage, he spends most of his time with the new band behind a drum kit; he also sings. They'll be joined by **BLACK HELICOPTER** and **ZOMBIE RADIO** for a solid night of rock at the Middle East downstairs, 480 Mass Ave, Cambridge | 8 pm | $15 | 800.745.3000 or ticketmaster.com.

MONDAY 6

FILM | Here it is the 21st century, and not only are there no flying cars, but something as simple and practical as the title product in Alexander Mackendrick's beloved 1951 satire ***THE MAN IN THE WHITE SUIT*** hasn't even been invented yet. Alec Guinness plays a man who discovers an indestructible fabric that gets him nothing but grief from the textile industry. Screening as part of Coolidge Corner "Science on Screen" program, the film is followed by a discussion with Marc Abrahams, editor of the *Annals of Improbable Research* and founder of the Ig Nobel Prizes, and chemist Daniel Rosenberg. The Coolidge is at 290 Harvard St, Brookline | 7 pm | $9; $7 students, seniors | 617.734.2500 or coolidge.org.

MEMORIES | Sixty photos by six photographers chronicling countless good times — that's the idea behind **"WISH YOU WERE HERE,"** a retrospective of Boston nightlife during the '90s that seeks to bring back memories you didn't even know you had. The times were a-changing for the Boston club scene around the turn of the millennium, and this exhibit shows the shifting scene through the lenses of six of the Hub's best party photographers, among them our own Derek Kouyoumjian. The show is presented by the Together Festival and the Fourth Wall Project, which hosts the exhibit and an RSVP-only opening reception with Texas Mike at 132 Brookline Ave, Boston | September 6-11; opening reception September 6: 6-9 pm | free | fourthwallproject.com.

GARAGE ROCK | Local DIY label Floating Carbage Continent (home of Girlfriends, our Best Music Poll 2010 winner for Garage/Psych Act) is throwing a can't-miss garage-rock night headlined by Somerville's own the **CHARMS**, who, back from hiatus, they're ready with more female-fronted '60s throwback rock. Also on the bill are Tucson's the **MISSION CREEPS**, a fun band with an eerie vibe and an arsenal of songs about zombies and cannibals, and newer band **HUMAN TAIL**. Head over to P.A.'s Lounge, 345 Somerville Ave, Somerville | 8:30 pm | $8 | 617.776.1557 or paslounge.com.

TUESDAY 7

PHILOSOPHY | What would Aristotle think about the Patriot Act? Would Kant approve of waterboarding suspected terrorists? These questions are on the minds of **CHARLES AND GREGORY FRIED**, a father-son political-philosophy duo who explore the ethics behind government actions by applying ancient schools of thought to modern problems. They'll discuss the morality and legality of the Bush Administration's actions post-9/11 and discuss their thought-provoking book *Because It Is Wrong: Torture, Privacy, and Presidential Power in the Age of Terror* in a conversation with terrorism expert Jessica Stern and Harvard Law School professor Alan Dershowitz at the Brattle Theatre, 40 Brattle St, Cambridge | 6 pm | $5 | 617.661.1515 or harvard.com.

WEDNESDAY 8

LAUGHS | More than 100 comedy acts from around the world will perform on three stages this week for the **BOSTON IMPROV FESTIVAL**. This event's name is a bit of a misnomer — sketch and stand-up styles will also have their time to shine between stints by off-the-cuff comedy troupes — but that's why we like it so much. Even better, aspiring comics looking to graduate from "that's what she said" shtick to improvising a full scene and making actual jokes can choose from several workshops with stage vets. Watch and learn at ImprovBoston, 40 Prospect St, Cambridge | September 8-12 | $50 for 10 shows; $30 for five shows; $10 single show | bostonimprovfest.com.

THURSDAY 9

ARMENIAN JAZZ | For the past couple of years, pianist/composer Ara Sarkissian's **MUSANER** have been combining the harmonies and textures of jazz with Armenian folk melodies and dance rhythms played by some of the best of the Boston scene. It's a refreshing, intoxicating brew. The crew tonight includes reeds Phil Scarff, Dennis Shafer, and Todd Brunel, accordionist Roberto Cassan, bassist Blake Newman, percussionist Fabio Pirozzolo, drummer Gary Fieldman, and folk-instrument specialist Martin Haroutunian. That's at the Regattabàr, Charles Hotel, 1 Bennett St, Cambridge | 7:30 pm | $14 | 617.395.7757 or regattabarjazz.com.

FILM AND THEATER THIS WEEK

SEE "FILM STRIPS" (PAGE 50) FOR DETAILS:
KIMJONGILIA | Museum of Fine Arts | September 3, 5, 8
LIMELIGHT | Museum of Fine Arts | September 3-5
NOBODY'S PERFECT | Museum of Fine Arts | September 3-5
RAIDERS OF THE LOST ARK | Boston Harbor Hotel | September 3
WEIRD SCIENCE | Coolidge Corner Theatre | September 3-4
SHOULDER ARMS + A DOG'S LIFE | Museum of Fine Arts | September 4
THE WOMEN | South Boston Branch Library | September 7
THE BIG SLEEP | Boston Public Library | September 8
THE POSTMAN ALWAYS RINGS TWICE [1946] | North End Branch Library | September 8
KITTY FOYLE | South Boston Branch Library | September 9

SEE "PLAY BY PLAY" (PAGE 46) FOR DETAILS:
THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE | Lyric Stage Company | September 3-October 9
BEOWULF: A THOUSAND YEARS OF BAGGAGE | Oberon | September 5-6
TRUTH VALUES | Central Square Theater | September 8-26

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Jamie Lidell WITH TONY CASTLES — SEPT 11
SUPERCHUNK WITH VERSUS — SEPT 23
WITH FOL CHEN (CHK CHK CHK) — SEPT 23
EELS PERFORMING LIVE 2010 WITH JESCA HOOP — SEPT 24
Teenage Fanclub — SEPT 25
ROGUE WAVE Midlake w/ PETER WOLF CRIER — SEPT 27
THE JUSTIN NOZUKA BAND WITH ALEX CUBA / RY CUMING — SEPT 28
MENOMENA WITH SUCKERS / TU FAWNING — SEPT 30
RA RA RIOT with Chikita Violenta / We Barbarians — OCT 1
ED KOWALCZYK OF LIVE WITH THRIVING IVORY / MIGGS — OCT 2
THE HOLD STEADY WITH WINTERSLEEP — OCT 6
SEMI PRECIOUS WEAPONS ON SALE THURS AT 10AM! — OCT 9
The Walkmen with A.A. Bondy / Blood Feathers — OCT 7
KING KHAN & THE SHRINES — OCT 13
STEPHEN KELLOGG AND THE SIXERS WITH THE SMALL PONDS — OCT 14
RYAN BINGHAM & THE DEAD HORSES WITH THE BUSTLANDERS — OCT 15
DEERHUNTER WITH REAL ESTATE / CASINO VS. JAPAN — OCT 16
THE SWORD WITH KARMA TO BURN MOUNT CARMEL — OCT 17
Justin Townes Earle with Jessica Lea Mayfield — OCT 20
RUSKO O.M.G. U.S. TOUR — OCT 21
SENSES FAIL & BAYSIDE WITH TITLE FIGHT BALANCE AND COMPOSURE — OCT 22
JUNIP with Sharon Van Etten — Jose Gonzalez, Elias Araya, Tobias Winterkorn — NOV 2
THE DANDY WARHOLS WITH BLUE GIANT — NOV 3
DAWES WITH VETIVER — NOV 6
THE WEEPIES WITH GREG TANNER — NOV 7
DEER TICK ON SALE THURS AT 10AM! — NOV 11
ROKY ERICKSON — NOV 13
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fun. STEEL PHANTOM Bellatrix ON SALE THURS AT 10AM! — DEC 3
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Film

THE GOSPEL ACCORDING TO ST. MATTHEW The Marxist subtext couples with a meditative stillness that builds to an epiphany.

PERVERSE POETRY

PIER PAOLO PASOLINI AT THE HARVARD FILM ARCHIVE

BY PETER KEOUGH

"THE COMPLETE PIER PAOLO PASOLINI"

HARVARD FILM ARCHIVE: SEPTEMBER 3-27

SALÒ Hypnotic, repulsive, and tedious, Pasolini's last film depicts every known debauchery.

The career of Pier Paolo Pasolini begins in the wasteland of *Accattone* (1961) and ends in the inferno of *Salò* (1975). Perverse, graphic, and despairing, his films are some of the most humane in cinema. A Marxist and a homosexual, he lived his life as an assault on the status quo; it ended in 1975, allegedly at the hands of a male prostitute, though evidence has been adduced to suggest he was the victim of a right-wing conspiracy.

But the films endure. They are fevered explorations of the extremities of experience violating the norms of taste, propriety, and æsthetics, yet cleaving in form and meaning to the oldest myths and rituals. This perverse traditionalism was evident in Pasolini's work from the beginning. ***ACCATTONE*** (September 10 @ 7 pm) is the story of a Roman pimp (Franco Citti) who squeezes his meager livelihood from the weak and innocent. His refusal to work is a half-conscious *non serviam* to the slavery of society. Instead, he embraces death, becoming a scapegoat sacrificed to the powers that be. This theme — the sacrifice of youth to age, outcast to tyrant, child to parent — recurs in Pasolini's films with the obsessiveness of a nightmare or a rite.

His films draw on the West's most familiar stories. ***THE GOSPEL ACCORDING TO ST. MATTHEW*** (1964; September 4 @ 7 pm) tells the tale of another indigent. Unlike the loser from *Accattone*, the Christ of this *Gospel* suffers not in eloquent inarticulateness but in words and deeds that subvert the social order. Although Pasolini remains faithful to the original text, his Christ (played by Enrique Irazoqui, a student from Barcelona) stirs crowds like a revolutionary, and the Marxist subtext couples with a meditative stillness that builds to an epiphany. Everything, including miracles, occurs with blunt literalness but also shimmers with immanence. And so the blunt Crucifixion and the threadbare Resurrection pierce ideology and open into something deeper.

Pasolini further probed this archetypical realm in adapting tragedies and myths that predate Christ in his ***OEDIPUS REX*** (1967; September 3 @ 9 pm) and ***MEDEA*** (1969-'70; September 5 @ 7 pm). In *Oedipus Rex*, the inhabitants of a surreal desert duel with weapons resembling huge bottle openers in costumes that look like lawn furniture to a soundtrack that ranges from Mozart to tribal chants. These trappings veil the tale's theme: the human desire for thoughtlessness countered by the inevitability of knowledge. Franco Citti's King Oedipus is not much different from his Accattone; given to spasms of rage and terror, he stumbles to his fate.

Pasolini made films about incest, murder, bestiality, cannibalism, human sacrifice — in short, what audiences want to watch.

The same is true of Jason in *Medea*, though in his case, fate is more the fruit of his own ambitions and conscious will. Jason heads off with the Argonauts to Colchis, seeking the Golden Fleece, and finds there a place a bit more primitive than what he's accustomed to. In an elaborate setpiece reeking of James Frazer's *The Golden Bough*, the high priestess Medea (Maria Callas in her only film role, a non-singing one) sacrifices a male victim to the harvest. For Colchis is the realm of the pagan sensibility that Oedipus has been unwillingly expelled from and that the modern Jason only dimly recognizes. Jason steals the fleece, abetted by Medea, who covers their tracks by butchering her brother and tossing the pieces into the path of the pursuing army. But then Jason abandons Medea and the two sons he has fathered by her. Enraged, she recalls her lost power and exacts a hideous revenge.

These two films aren't Pasolini's first attempts at parables. ***HAWKS AND SPARROWS*** (1965-'66; September 20 @ 7 pm), his most lighthearted picture, features a father-and-son team (Toto and Ninetto Davelli) of Beckett-like tramps joined by a left-leaning talking raven. It's a slapstick allegory of Italian Marxism, and as such its pleasures are a bit specialized.

TEOREMA (1968; September 3 + 12 @ 7 pm), on the other hand, is more universal but seems contrived today. Terence Stamp plays a Christ-like stranger who makes love with each member of a bourgeois family, driving them to madness or destruction when they glimpse a world beyond their ken. It's like a '60s rendition of Renoir's *Boudu Saved from Drowning* skewed by Pasolini's sensibility.

More disturbing than either of those is ***PIGSTY*** (1968-'69; September 10 @ 9:15 pm). This one weaves two tales together, or perhaps tells the same story, separated by four centuries of psychological disorders. In the first tale, a 15th-century scavenger dwelling on Mount Etna forms a tribe of cannibal bandits. The brilliantly lit cinder hills and valleys of the volcano provide a dream landscape in which the band kill passers-by, eat them, and throw their heads into the crater.

Meanwhile, back in the 20th century, the son of a German industrialist lapses into a coma brought on by his indecision over whether to embrace the leftist politics of his girlfriend or accept the fascism of his father. But all he really wants to do is screw around with the swine in the nearby pigsty, a scandal that his father's war-criminal rival uses to further his own aims.

In both stories, the deviant is made into a scapegoat. Dogs devour the cannibal and his followers; pigs feast on the prodigal son. In each case, the evil vested powers are preserved by the sacrifice: the industrialist and his rival merge to form an omnipotent corporation; the Church is vindicated by the cannibals' *auto da fé*.

Yet the sacrifices aren't a total waste. With his death, the industrialist's son unites the peasants on his father's land. And at the moment of his capture, the cannibal tears off his clothes, and his body shines like a flame, humbling his oppressors. At his trial, he echoes Christ by uttering three times: "I killed my father. I ate human flesh. I trembled with joy." The *sparagmos* of both, so Pasolini seems to argue, is a consummation devoutly to be wished; it transforms their lives into works of art.

But not accessible art. Pasolini made films about incest, murder, bestiality, cannibalism, human sacrifice — in short, what audiences want to watch. But his style and complexity seemed beyond the taste of the average viewer, so in his treatment of ***THE DECAMERON*** (1971; September 11 @ 9 pm), ***THE CANTERBURY TALES*** (1972; September 24 @ 9 pm), and ***ARABIAN NIGHTS*** (1974; September 19 @ 7 pm), he decided to lighten up. In these celebrations of storytelling, magic, and the appetites, he played up the humor and the sex. These films offer striking images and narrative ingenuity — especially *Arabian Nights*. But at bottom they were trash. No surprise that they became Pasolini's biggest box-office hits.

This outcome depressed the filmmaker, whose notion of a "cinema of poetry" contradicted the prevailing cinema of product. So he repudiated his commercial successes in essays and also made one of the most pessimistic films of all time. ***SALÒ, OR THE 120 DAYS OF SODOM*** (1975; September 26 @ 7 pm) sets the Sadean text in Northern Italy in 1944, near the end of the Fascist regime. A crapulous bishop, a politician, and an aristocrat, representing the chief ruling classes, imprison the area's most beautiful young men and women in their villa and subject them to their lust and power, depriving them of their freedom, their humanity, and ultimately their lives.

True to Sade in its literalness and discursiveness, *Salò* is hypnotic, repulsive, and tedious as it depicts every known debauchery — and that includes a scene that gives new meaning to "shit-eating grin." It too ends in a hideous sacrifice. Pasolini himself was found run over by his own car. Whether he was done in by neo-fascist thugs or by one of the oppressed street hustlers with whom he was obsessed, his life, death, and works vindicate those sacrificed to power and history. ⊛

More at thePhoenix.com
HTTP://THEPHOENIX.COM/MOVIES

Film

PAT FUCKING TILLMAN Bar-Lev's documentary may not get at the murky truth, but it at least rescues its subject from Hollywood.

THE FRAUD OF WAR

THE TILLMAN STORY IS ABOUT A HERO OF OUR TIME

BY PETER KEOUGH

●●●●

THE TILLMAN STORY

DIRECTED BY AMIR BAR-LEV | WRITTEN BY AMIR BAR-LEV, JOE BINI, AND MARK MONROE | WITH PAT TILLMAN, DANNIE TILLMAN, RICHARD TILLMAN, PATRICK TILLMAN SR., MARIE TILLMAN, RUSSELL BAER, BRYAN O'NEAL, AND STAN COFF | WEINSTEIN | 94 MINUTES

KENDALL SQUARE

An extraordinary convergence occurs about halfway through Amir Bar-Lev's infuriating, heartbreaking account of the life, death, and afterlife of NFL star turned problematic war hero Pat Tillman. An Army Ranger assigned to Baghdad in April 2003, near the end of "Shock and Awe," he and his unit are on hold for a secret mission. They are part of a team assigned to rescue Private Jessica Lynch, a soldier who, according to official dispatches, has fought the enemy to her last bullet, has been wounded, and is being held prisoner and tortured by the Iraqis. Meanwhile, the operation is delayed as they wait for a camera crew to show up.

As it turned out, almost none of the Lynch tale was true. It was, as one of those interviewed in the film puts it, a "movie production" to sell the war.

A little over a year later, Tillman, now deployed in Afghanistan, would be the star of a similar scenario. Already a Bush Administration asset after quitting his lucrative career as a safety for the Arizona Cardinals to serve his country, Tillman would prove even more valuable when he was killed in action. The Army spun his death into a saga of Hollywood valor, the family got a Silver Star, football jerseys were retired, the president delivered a homily.

The problem was that the family weren't buying it.

Cracks in the official version of things first appeared at a memorial service. In an electrifying piece of footage, Tillman's younger brother, Richard, takes the podium after Maria Shriver has delivered platitudes about Pat being "home" and "safe." Nursing a Guinness, midway between tears and laughter, Richard scoffs at notions of Heaven and says, "Thanks, but Pat didn't believe any of that. He's fucking dead."

And when he was alive, he wasn't any easier to pigeonhole. Despite his almost trite good looks and gridiron charisma, Tillman was no jock. He was deep, a reader of Emerson and Noam Chomsky. His motives for enlisting in the military were, at his own insistence, never disclosed, but they were probably more existential than patriotic.

What's more, his mother, Dannie, was no placid housewife. Suspicious of the Pentagon's hagiography, she set out to learn the truth, a crusade that would involve her and the rest of the Tillman family for years.

What exactly that truth might be is still murky, and lacking sensational revelations or an innovative style, Bar-Lev's film is no *Thin Blue Line*. A conventional documentary with talking heads and archival footage, it frustrates in its lack of clarity as it depicts the hard facts of Tillman's fatal mission. True, the Army has done its best to obfuscate the details, and the eyewitness accounts conflict, but couldn't Bar-Lev have held that chart of the positions of the participants long enough for us to get a better grasp of the logistics of the shoot-out?

Be that as it may, some facts are indisputable. Tillman was killed by friendly fire. The Army covered up this inconvenient truth with a propagandistic fabrication. Such "perception management" was standard policy throughout the war, with authorization from the very top. And Dannie Tillman and the rest of the Tillman family are the real heroes of this story.

As for the fallen soldier himself, he remains as enigmatic as he is in the film's opening shot, which finds him taping an identity spot for an NFL broadcast. His last words are reported to have been "I am Pat fucking Tillman!" This film helps restore the integrity of who he really was. ◉

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Film

GUN FOR HIRE

GEORGE CLOONEY'S QUIET *AMERICAN*

BY PETER KEOUGH

THE AMERICAN

DIRECTED BY ANTON CORBIJN | WRITTEN BY ROWAN JOFFE, BASED ON THE NOVEL *A VERY PRIVATE GENTLEMAN*, BY MARTIN BOOTH | WITH GEORGE CLOONEY, VIOLANTE PLACIDO, IRINA BJÖRKLUND, THEKLA REUTEN, PAOLO BONACELLI, AND JOHAN LEYSEN | FOCUS FEATURES | 105 MINUTES

BOSTON COMMON + FENWAY + HARVARD SQUARE + SOMERVILLE THEATRE + COOLIDGE CORNER + CHESTNUT HILL + EMBASSY + ARLINGTON CAPITOL + SUBURBS

Why so many movies this year about aging secret agents? Probably to accommodate all the aging lead actors. George Clooney gets his shot in this austere thriller, and though he explores a marginally wider range of emotions than Sylvester Stallone does in *The Expendables* — they include glowering, mental anguish, and more glowering — he definitely isn't having as much fun as Bruce Willis and company do in the upcoming *Red*.

On the plus side for both Clooney and his viewers, he gets to engage his angst in the picturesque setting of Abruzzo, Italy. And he doesn't have to deal with the pseudo-profundities of the film's source, Martin Booth's novel *A Very Private Gentleman*. Had director Anton Corbijn and screenwriter Rowan Joffe opted to include the book's first-person fulminations as a voiceover narrative, this could have been as deadly as Rob Reiner's *Flipped*.

That's just one of several smart decisions the filmmakers have made to render this story more cinematic. But in paring down an overwritten novel, they've come up with an underwritten movie, though they've added a couple of sinister twists of their own to fill it out. What's left is a starkly familiar tale of a hired gun, no longer young, fleeing enemies, tempted by love, lured into the inevitable last job.

Clooney plays Jack, a/k/a Edward, who after a botched sojourn in snowy Sweden has headed south to regroup. His cadaverous contact, Pavel (Johan Leysen), has set him up in Castel del Monte, an off-the-beaten-path mountain town where he's to stay till things can be sorted out with "the Swedes," whoever they are. This film is so generic that no one, not even I, will be able to read a political subtext into it.

To pass the time, Jack works on a job for the striking, auburn-haired Mathilde (Thekla Reuten), assembling a rifle to her specifications. He not only shoots guns — he builds them, despite his ironic catch phrase that he's "not good with machines."

Actually, Jack is not much good with anything else. He limits his social contacts to the occasional prostitute. But maybe, as Pavel suggests, he's losing his edge, because he's developed a warm spot for the local whore with a heart of gold, Clara (Violante Placido), who bears an unnerving resemblance to the lethal Mathilde. And he can't help bumping into the local padre, Father Benedetto (Paolo Bonacelli), who offers him Armagnac and a friendly opportunity to confess his sins.

Corbijn reveals his filmmaking intelligence throughout. There's the taut, subtle opening sequence; there are small touches like the way he cuts from Father Benedetto driving by in a little truck with cute lambs in the back to a steaming bowl of stew. Yes, all are sacrificial lambs in this movie, or maybe errant sinners fleeing the raptor eye of fate, or perhaps butterflies newly emerged from a chrysalis. Sometimes Corbijn's metaphors get a little out of control.

There are cannny touches in the casting, as well — back in 1975, Paolo Bonacelli played the diabolical Duke in Pier Paolo Pasolini's *Salò*. Movie allusions ultimately do Corbijn in, however, as he breaks the unwritten rule never to show a scene from a movie that's better than yours. This one's from Sergio Leone's *Once upon a Time in America*. Now that's how you turn genre into genius.

HIS AIM IS TRUE But can Jack shoot straight in relationships?

Film

GOING THE DISTANCE Drew Barrymore and Justin Long aren't worth your frequent-flier miles.

Short Takes MOVIE REVIEWS IN BRIEF

⊕⊖

GOING THE DISTANCE

103 MINUTES | BOSTON COMMON + FENWAY + FRESH POND + CHESTNUT HILL + SUBURBS

For a documentary, Nanette Burstein's *American Teen* felt awfully scripted. But it had a pulse, and characters you could invest in. For her first explicitly fictional feature, she's filmed one of those mythically hot, unproduced screenplays. And if the *Top Gun* references and bustling newsrooms are anything to go by, Geoff LaTulippe's script must have sat long buried in dust — which might also explain its filthy dialogue. Erin and Garrett (possible real-life couple Drew Barrymore and Justin Long) are thirtysomethings toiling in uncertain careers — print journalism and the music biz. Their unexpected six-week romance in New York becomes a long-distance relationship once Erin's newspaper internship ends and she heads back to San Francisco to live with her overprotective sister (Christina Applegate) and finish up school. If you've no frequent-flier miles, there's little need to go the distance with this bumpy ride.

_Brett Michel

⊕⊕

HOW I KILLED MUMBLECORE

62 MINUTES | MFA: SEPTEMBER 9-11

The probably after-the-fact title holds some truth — this Chicago indie film destroys the "mumblecore" film movement by repeating what has been done to death in a dozen similar films. That is, post-collegiate characters working dead-end office jobs ignore the world at large while obsessing, via barely articulated improvs, about their maddeningly miniature love problems. Here, Devin (Cassandra Bissell) convinces herself that her boyfriend, Benjamin (Brandon Hutchinson), has a crush on her office friend Emily (Gizelle Alverio). For much of the movie, who cares? But somewhere in the second half, the film kicks in, the actors gain conviction, and the tiny story begins to work. In any case, Brandon Hutchinson — who wrote, directed, acted, and, maybe best, edited — is a talent to watch.

_Gerald Peary

⊕⊕⊕

PRESSURE COOKER

99 MINUTES | MFA: SEPTEMBER 8-12

A cross between *Spellbound* and *Iron Chef*, Mark Becker & Jennifer Grausman's charming documentary follows a year in firebrand educator Wilma Stephenson's "Careers through Culinary Arts" program at Philadelphia's Frankford High School, from her drill-instructor-like introduction to the class to the suspense of the final competition, where they vie for scholarships. True to the genre, the film focuses on a trio of representative aspirants: Tyree, a star tackle for the football team, who makes an easy transition from gridiron to griddle; Erica, who has served as a mother to her legally blind younger sister and now longs to make a life of her own; and Fatoumata, who emigrated from Mali four years earlier and has since gotten straight A's in school but still needs to shake loose from her strict, traditional father. *Pressure Cooker* is more dispersed than other films of this type, but also richer — by the end, you won't need to slice onions to get the tear ducts working.

_Peter Keough

Vincent Cassel

⊕⊕⊕

MESRINE: PUBLIC ENEMY #1

FRENCH | 130 MINUTES | KENDALL SQUARE + EMBASSY

Vincent Cassel is bigger and badder in *Public Enemy #1*, which covers the seven years leading to bank robber Jacques Mesrine's gory death in 1979. More idiosyncratic and intriguing than the first half of Jean-François Richet's diptych, this one also has terrific action setpieces. (Perhaps that's due to the presence of Brian De Palma editor Bill Pankow.) The paunchy outlaw pulls stunts like kidnapping a judge and creating his own legend with a memoir. Cooling his heels after an escape from Paris's La Santé maximum-security prison, Mesrine searches for greater meaning in his work, and with terrorism all the rage in Europe, he decides he's a freedom fighter. The filmmakers applauds Mesrine's discontent with a life of booze, broads, and cooking *lapin à la chasseur*, but they paint the left-wing pretensions as hubris. Once Mesrine teams with radical Charlie Bauer (Gérard Lanvin), the film's black comedy evaporates, and Cassel's eyes harden into granite.

_Betsy Sherman

⊕⊕⊖

TAKERS

107 MINUTES | BOSTON COMMON + FENWAY + FRESH POND + SUBURBS

Much of this LA-based actioner directed by John Luessenhop carries on like a generic TV crime drama propped up with a bristling score and rapid-fire flash cuts that redirect you from one disjointed situation to the next. That may work on the tube, but *Takers* has a hard time making it hold up on the big screen. The film develops some momentum when the living-large quintet of thieves (led by Idris Elba and featuring singer/slapper Chris Brown and interchangeable honkies Hayden Christensen and Paul Walker) undertake an armored-car heist hatched by a former member recently released from jail (rapper Tip "T.I." Harris). The Russian mob and Matt Dillon — pretty much reprising his *Crash* persona as the grizzled cop trying take down the crew — pop up as plot-point wild cards. It's no *Heat*, but it does take in a small haul of thrills.

_Tom Meek

PRESSURE COOKER By the end of this documentary from Mark Becker and Jennifer Grausman, you won't need to slice onions to get the tear ducts working.

⊕⊕

TWO IN THE WAVE

FRENCH | 91 MINUTES | KENDALL SQUARE

Emmanuel Laurent's documentary uses mostly conventional methods — film clips, archival interviews, a long-winded voiceover narrative — to tell how *Cahiers du cinéma* critics François Truffaut and Jean-Luc Godard rejected what they regarded as stuffy old-school cinema and set about to reinvent cinema by making their own films. Perhaps inspired by their example, Laurent tries to jazz up his own stuffy movie by inserting shots of hot young actress Isild Le Besco as she wordlessly pores over old *Cahiers* issues, newspaper clippings, vintage photos, and ticket stubs. But regardless of its lapses, his documentary is a reminder that at one time cinéastes could put together a formidable street demonstration, as Godard and Truffaut and their buddies did in 1968 to protest the firing of Henri Langlois as head of the Cinémathèque Française. This protest preceded by weeks the ill-fated revolutionary May demonstrations that would radicalize Godard, apolitic-ize Truffaut, and end their friendship forever.

_Peter Keough

Games

BATTLE ROYAL

INTRODUCING THE LASER ORGY 500

_BY RYAN STEWART

It all began, as most of our ideas do, with a silly argument at the *Phoenix* office. I don't remember *who* started it, or even what got us going — but I *do* know that we found ourselves debating the relative merits of the educational PC games we all played when we were in elementary school in the 1980s. Most of my colleagues cited *Oregon Trail* as the gold standard, whereas I took the position that *Where in the World Is Carmen Sandiego?* was the superior product. And I stand by that — *Oregon Trail* isn't really much of a *game*. The strategy is minimal. I don't think I learned much about life as a pioneer moving West. The *Carmen Sandiego* games required genuine detective work, and you uncovered some neat facts about geography in the process.

But I digress. The point is, we realized we were getting worked up over two relatively insignificant games — none of us actually *liked* either *Oregon Trail* or *Carmen Sandiego*. Our thought: imagine this same level of intensity applied to non-educational games?

So that's what we're trying to do with the Laser Orgy 500 — we're trying to determine the best video game of all time. We're not trusting a small panel of gaming pointyheads with this weighty task. Instead, we're leaving it to our readers to decide. Having loaded more than 500 games into our battle engine (which you can find at thephoenix.com/laserorgy500), we'll be pitting them against each other, head-to-head, Thunderdome style. Two games enter, one will leave. These battles will be generated randomly, and they'll cross genres and eras, so you could find yourself having to choose between *Pong* and *Starcraft II*. Fair fight? Of course not. But it comes down to a simple question: which would you rather play? We'll tabulate the results and count down your picks for the Top 100 both online and in print. Look for the results in early December.

Why do this now? Well, first of all, why *not*? But there are some good reasons in 2010 to examine games as a cultural phenomenon.

BATTLE OF THE WEEK

Modern Warfare 2 vs. *Grand Theft Auto IV*

VOTE NOW: PHX.COM/LASERORGY500

RYAN DALTON

GAMES ARE MAINSTREAM NOW. As recently as a few years ago, gaming was derided as the domain of malnourished shut-ins and other socially maladjusted types. These days, the stereotype of the snot-nosed, nearsighted, noodle-armed gamer couldn't be less accurate, as anyone who's stood in line at a Gamestop behind a no-neck frat-boy picking up his copy of *Halo* can attest. If the anecdotal evidence doesn't convince you, there's data to back it up. Consider that in consecutive years we crowned a new "fastest-selling game of all time," *Grand Theft Auto IV* in 2008 followed by *Modern Warfare 2* in 2009. The latter had racked up more than $1 billion in sales as of January.

GAMES HAVE HAD A PRETTY GOOD RUN LATELY. No matter which side you come down on in the tired, silly question of whether games are art, I think we can all agree that they're doing some fascinating things with visuals, storytelling, and gameplay. Even if you prefer less heady fare, like *Plants vs. Zombies*, you're still looking at something more advanced than *Frogger*. But that said . . .

PEOPLE REALLY LOVE OLD GAMES. And we include ourselves in this. It's just damn difficult to resist the charms of games from the 8- and 16-bit eras. We could go on for days about our old favorites. But it's one thing to engage in nostalgia for nostalgia's sake; what we're asking here is, "*Were* the good old days really so good?" Do we expect to get the definitive answer to that age-old question? Do we think we're going to discover something deep and meaningful about why video games have such a hold on our collective imagination?

Well, no. We don't. But we're looking forward to the results all the same.

HURRICANE FORCE

HYDRO THUNDER RIDES A HIGH TIDE

_BY MITCH KRPATA

Another summer, another wave of critically acclaimed downloadable games. *Limbo*, *Monday Night Combat*, and *Lara Croft and the Guardian of Light* have all garnered their share of praise. But as the season's lighter fare makes way for the big-budget releases of the fall, the summer game I find myself returning to is one that hasn't gotten so much attention: *Hydro Thunder: Hurricane*.

Half remake and half sequel, *Hurricane* seems like nothing more than a continuation of the original *Hydro Thunder*, which was a popular game upon its release in 1999 but is not usually spoken of in hushed tones. Maybe it should be. The larger-than-life racing games that were in vogue at the time, like *San Francisco Rush* and *Crazy Taxi*, were all about big air, improbable shortcuts, and blinding speed. *Hydro Thunder* added hydrodynamics, its undulating aquatic racetracks providing a measure of unpredictability that landlocked racers couldn't match.

It's been a while, so I can't be certain that *Hydro Thunder: Hurricane* plays exactly like its predecessor. But it sure feels that way. You control your boat with a throttle and with "boost," a short-term accelerant that you replenish by picking up tokens scattered around the tracks. Boosting isn't just about raw speed — it's also a critical aspect of steering. Precision handling requires hitting boost on turns to compensate for your inertia. It can be the difference between a tight line and a wipe-out.

ARCADE FIRE In the critical "boost jump," your boat hops out of the water to avoid obstacles, reach power-ups, and access shortcuts.

Even then, things aren't so simple. Catching air, whether off a wave or a massive jump, results in a loss of control, unless you've got boost. There's also the critical "boost jump," a maneuver in which your boat hops out of the water to avoid obstacles, reach power-ups, and access shortcuts.

Ah, the shortcuts. They're everywhere: underneath waterfalls, in mountain tunnels, behind low walls. They may shave a second off your time, but only if you navigate them perfectly. Otherwise, your boat might end up a fiery wreck. Just when you think you've found them all, you head online and see somebody using one you never suspected.

And though eight tracks might not seem a lot, the many branching routes mean there's plenty of variety — not to mention imagination. One Norse-themed course has a giant figure of Odin, who brings his hammer down to create massive waves. Another teems with serpents and pterodactyls. It's a little disappointing to find one of the final tracks taking place in a nondescript city setting, but that's remedied by a sojourn in Area 51.

HOT TIP

FOR AN EXTRA BOOST, HIT THE THROTTLE AS THE RACE ANNOUNCER SAYS, "GO!"

Besides the main race mode, single-player includes tests of skill. "Rings" forces you to navigate the tracks through small gates; "Gauntlet" litters each course with exploding barrels. Neither is as much fun as a race, but they're great ways to learn the ins and outs of each track, and that's crucial to playing *Hurricane* as it's meant to be played: online. As many as eight players can compete in no-frills racing, which always seems to come down to a frantic sprint to the finish line.

Maybe *Hydro Thunder: Hurricane* has gone unremarked because of what it isn't. It isn't self-consciously arty. It doesn't fumble for deep meaning or truth. It's not even retro in a hip, 8-bit way. No, it's nothing more than a terrific arcade racing game. That's enough to win my gold medal for the summer.

8

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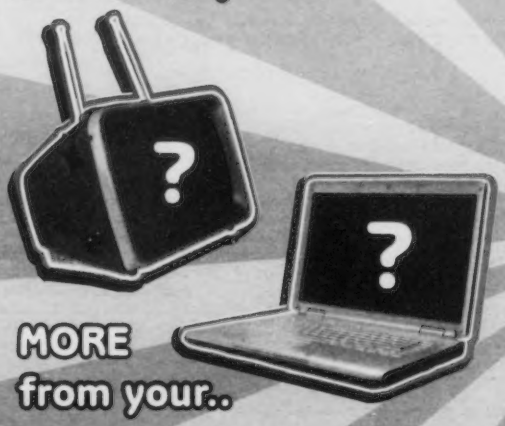

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WOMANLY MAN

ROB SHEFFIELD'S INNER SHEENA

BY AMY FINCH

TALKING TO GIRLS ABOUT DURAN DURAN: ONE YOUNG MAN'S QUEST FOR TRUE LOVE AND A COOLER HAIRCUT

BY ROB SHEFFIELD | 288 PAGES | DUTTON | $25.95

It was probably a common impulse, wanting to save Rob Sheffield. That is, after reading his heartbreaking 2007 memoir, *Love Is a Mix Tape: Life and Loss One Song at a Time*, in which the long-time *Rolling Stone* writer finds the perfect girl, fellow music critic Renée Crist — only to watch her die one Sunday afternoon when her heart stops as she stands up from her desk. Sheffield structured *Love is a Mix Tape* around 15 tapes to trace their relationship's course.

Who wouldn't want to save this sad, shy, music-passionate boy, who was so proud to tell the world how much he'd worshipped a girl. And who did so against a soundtrack loaded with the likes of Big Star, Pavement, Hank Williams, and Fuzzy. It felt as if Sheffield had to pin down the eight-year stretch during which Renée was in his life so he wouldn't forget a single detail about her, or the songs they both loved, or the ways in which he changed through knowing her.

The motivation behind *Talking to Girls About Duran Duran: One Young Man's Quest for True Love and a Cooler Haircut* is more nebulous. Again, he uses songs to mark his progress from music-crazed doofus boy toward tentative maturity. But he's turned to life's fluffier concerns, like growing up in '80s Milton looking at the mullet of Rick Springfield on *General Hospital*, or the tits of Adrienne Barbeau in *Swamp Thing*. Or, most of all, watching MTV, which had to put *something* on the air 24/7 and made do "with all sorts of abnormal music." Otherwise known as new wave: "If it's a song about shoes, pants or hair, it's new wave. If they have a funny name, it's new wave. If the singer's German, it's new wave, unless it's the Scorpions."

Talking to Girls is funny and entertaining, and Sheffield doesn't make you hold your breath hoping for a joke-free paragraph, the way Steve Almond tended to do in *Rock and Roll Will Save Your Life*. He's still a charming writer, but the book can be rambling and labored, a bunch of essays filled with hyperbolic declarations custom fit to get a certain breed of music fan riled. The Human League "truly embodied the anyone-can-do-it spirit of this music — in fact, the hardly-anyone-*can't*-do-it spirit." Paul McCartney was "the loose cannon, the danger Beatle, the X in the fab equation." So *there*, you non-dainty types who might yell something about the Ramones and John Lennon.

Not that Sheffield is dainty, but he does admit to having been "fascinated by pop stars who were garish and saucy, awakening the slatternly Valley girl in my soul." And given the proper karaoke setting, he's likely to "step into the stilettos of Sheena [Easton] or Chaka [Khan]."

Along with Michael Jackson in the video for "Beat It," Rob Sheffield is not like other guys. He's a rare duck whose taste isn't hemmed in by genre or stereotype or anything else. In that sense, he's the ideal music fan, able to flat-out enjoy everything from David Bowie and the Replacements to Culture Club and New Kids on the Block. ("I was eighteen, and I liked both kinds of music: Echo *and* the Bunnymen.")

But what's a reader to make of being told that "We all have our favorite Hall & Oates jams"? Or that the Human League's "Don't You Want Me" "brought in the rock crowd"? Sheffield makes a credible womanly man of the '80s, but when it comes to guys in general, things get peculiar — as when he claims his fellow teenage garbage collectors once bickered over Billy Joel lyrics. *Guys* arguing about Billy Joel lyrics? It's enough to make you suspect that *Talking to Girls* is a put-on. Sort of like that whole overripe but hollow decade. ⊙

CRITICAL Did teenage garbage men in the '80s really argue about Billy Joel lyrics?

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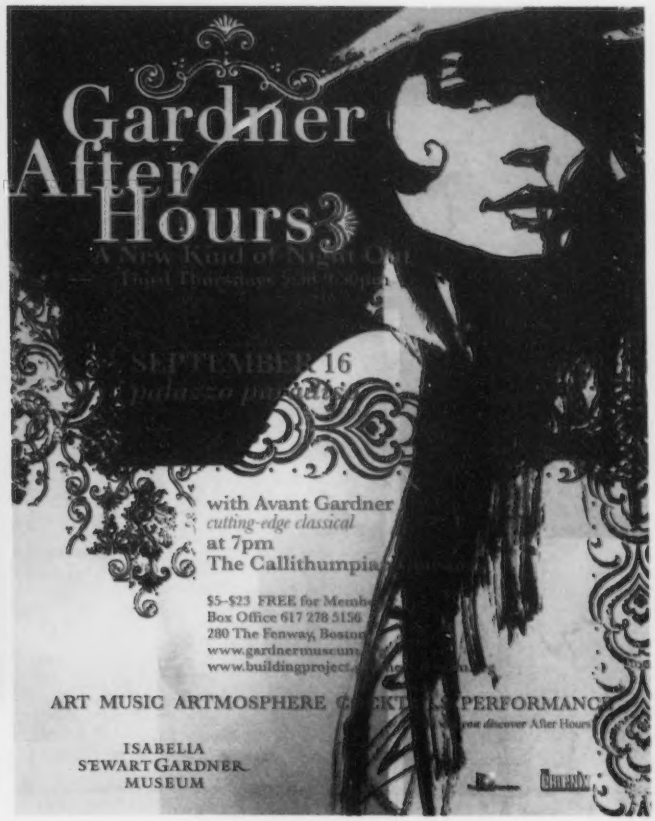
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"The bands I have loved the most and the longest have been bands I found on my own, not bands that were sprayed at me. So I don't think there's necessarily anything wrong with doing your thing and letting your natural audience find you."

PURE AUDIOGASM

SHELLAC'S STEVE ALBINI SETS HIS OWN SONIC PACE

_BY DANIEL BROCKMAN

"It seems, in a sense, like we can get away with murder." I'm talking on the phone with Steve Albini as he relaxes during a rare respite from his engineering duties at the studio he owns and operates, Chicago's Electrical Audio, and he's describing how things operate with Shellac, the band for whom he's played guitar and sung since the early '90s. His statement is made in the context of how much leeway the band's audiences have given them. But the murder that Shellac have gotten away with isn't confined to the stage — for almost two decades, Albini and company have been showing the world that it is possible to do, as a band, whatever you want to do, entirely on your own terms, and still come out on top.

Of course, it helps that they formed on a wave of underground hype. When Big Black, the controversial punk/industrial hybrid Albini had formed with two friends and a drum machine when he was in college, broke up in 1987, they were at the peak of their popularity. Their farewell disc, *Songs About Fucking*, remains a pinnacle of post-punk ferocity. Albini's explanation at the time was that they broke up "to prevent us from overstaying our welcome." But the truth is that the legend of Big Black ballooned only in their absence — and that legend wasn't just about the music's relentless pummeling but also about the irascible and scabrous mind of Albini, as a musician, a pundit, and a recording engineer.

By the early '90s, Albini had become an in-demand studio engineer (a term he preferred to "producer"), recording high-profile albums for the Pixies, Slint, and the Jesus Lizard while also engineering countless sessions for more-obscure acts. He put Shellac together as an act that would be able to work on the sidelines of his burgeoning day job. That suited the other members just fine: bassist and Waltham native Bob Weston was and is himself a successful engineer, and drummer Todd Trainer managed a warehousing and shipping company in Minneapolis. The band's plan was simple: play only the shows they wanted to play, put out records only when they felt like it, and divorce themselves from the co-opting of underground culture by major labels and mainstream media.

"The thinking, at the time," says Albini, "was that bands should want to play for as many people and as big an audience as possible, and that kind of thinking was used to justify all kinds of boorish behavior and pandering. And our thinking was that music culture isn't necessarily better when you lay it on with a ladle and spatter every potential person with your band. I know from my own existence as a fan that the bands I have loved the most and the longest have been bands I found on my own, not bands that were sprayed at me. So I don't think there's necessarily anything wrong with doing your thing and letting your natural audience find you."

NO APOLOGIES "We tour so little that it's a total fucking blast for us, and we make those shows count," says Albini (right, with Todd Trainer and Bob Weston).

The Shellac plan was genius when you consider the high demand for all things Albini (and that especially after his engineering of Nirvana's 1994 album *In Utero*). But it didn't hurt that the music itself was revelatory: while '90s guitar rock was drowning in baggy shorts and limp-noodle over-compression, Shellac were providing a no-nonsense treble fest, with crisp, dry recordings of their caustic yet hypnotic blasts. Live, they cut an unusual figure: Albini and Weston both sporting aluminum Travis Bean guitars run through gigantic homemade amplifiers; Trainer hitting the skins with the precision of a gymnast, the power of a rhino, and the mad grin of a lobotomized chimp. The band's first statement of intent took the form of the 1993 seven-inch releases *The Rude Cesture: A Pictorial History* and *Uranus*. Both are essential post-punk platters, combining Trainer's ungodly thud with the band's skronky yet sinuous guitar attack, the whole pinned down by Albini's trademark raspy howl, at times shrieking and wounded, at others a plaintive voice of reason amid the din.

Shellac released their debut album, *At Action Park*, in 1994, but they've since spaced out their releases, causing agonizing waits. It was four years till their follow-up, *Terraform*, and the gap between 2000's *1000 Hurts* and their most recent album, *Excellent Italian Greyhound*, was seven years (all on venerable Chicago indie Touch and Go). They tour only sporadically, often playing bizarre locales rather than making grueling cross-country treks. "I feel like a lot of bands tour so much that they come to resent it," Albini explains. "And then they're capable of throwing off perfunctory shows— whereas we tour so little that it's a total fucking blast for us, and we make those shows count. I don't think there's necessarily anything wrong with being reserved with how much you play."

In a lot of ways, it's this reserve that makes the band so intriguing, especially when juxtaposed with the unreserved belligerence of their music. What comes through, whether live or on record, is their sheer exuberance — and the fact that they're doing it their way. "Look," Albini concludes, "it's not as if being in a band is so rewarding financially or culturally or in terms of status. Basically, the only reason to do it is because it's awesome. Being in a band is essentially its own reward, and I can't fathom it any other way."

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Shellackings

A STEVE ALBINI VITRIOL SAMPLER

The Steve Albini of today is a relatively jovial figure: hard-working, straight-talking, practical – but with the contented air of one who's been able to find his own way in a tricky field. So why is it that if you Google "Albini" + "asshole," you get nearly half a million hits? It might have something to do with the fact that, as a snarky occasional 'zine contributor in the '80s and early '90s, Albini said what everyone else was afraid to say, in a manner anything but delicate. I'm sure he would cringe at seeing these selections in print again – but for the erudition of our younger readers, here are four reasons people still approach the man with trepidation:

1_JUST BECAUSE HE RECORDS A BAND DOESN'T MEAN HE LIKES THEM | To *Forced Exposure* magazine, he described *Surfer Rosa*, the 1988 Pixies album he'd engineered, as "a patchwork pinch loaf from a band who at their top-dollar best are blandly entertaining college rock." (He later admitted to regretting this statement.)

2_HE HAS NOT ALWAYS BEEN THE MOST POLITICALLY CORRECT PUNDIT | In a 1992 *Maximum Rock and Roll* interview, he described the experience of being courted by Depeche Mode, who were eager to have him man the boards of their next album: "At the time, I had never even heard them, so I went to go see them at this big sports arena in London. After about two songs, I thought that 'this is horrible, these guys are the worst. What are these young homosexuals doing?' So I just split and told them that they had the wrong guy."

3_HE IS NOT A FAN OF NON-ANALOG RECORDING METHODS (OR CDS) | As he so eloquently stated back in 1987, at the height of the shoulder-padded days of DAT tapes and banks of electronic effects chains, "The future belongs to analog loyalists. Fuck digital."

4_HE WAS NOT INCLINED TO EXPLAIN OR DEFEND THE OCCASIONAL SHOCKING LYRICS HE PENNED IN BIG BLACK | From the 1992 liner notes of the posthumously released 1987 live album *Pig Pile*: "Anybody who thinks we overstepped the playground perimeter of lyrical decency (or that the public has any right to demand 'social responsibility' from a goddamn punk-rock band) is a pure natural dolt, and should step forward and put his tongue up my ass."

_DB

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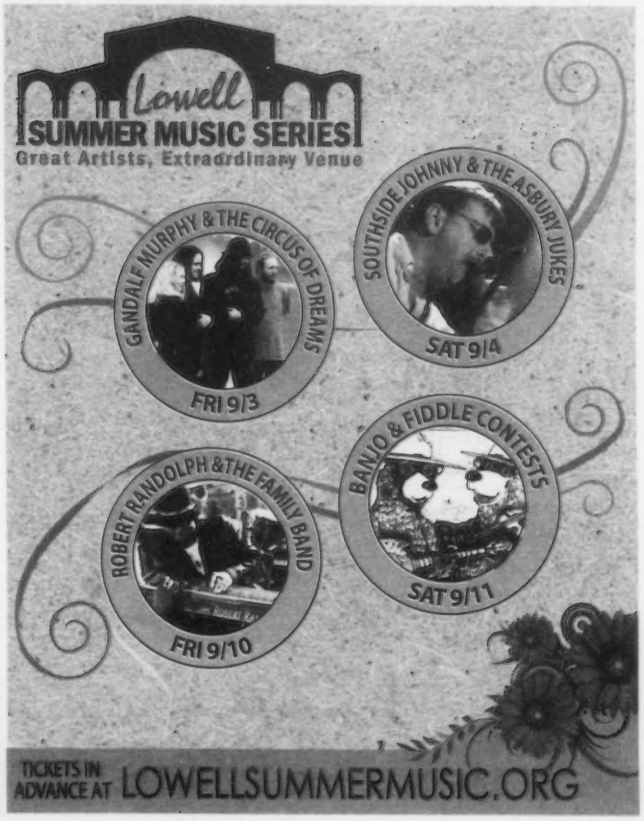
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VIDEO EXCLUSIVE

EITHER/ORCHESTRA, "THE (ONE OF A KIND) SHIMMY"

After a decade dominated by their explorations of Ethiopian jazz, the **EITHER/ORCHESTRA** have returned on *Mood Music for Time Travellers* (Accurate), their first album in five years, to good ol' Amurican jazz – meaning Latin, African, swing, free. The leadoff track, bandleader Russ Gershon's "The (One of a Kind) Shimmy," is a classic boogaloo, with rolling piano figures and call-and-response horns. In the video, which is directed by David Fisher, the band are rescued from black-and-white Boring World and transported to the full-color '70s vibe of Groovy World. The Either/Orchestra celebrate the disc at the Regattabar on September 11. In the meantime, you can check out the video at thePhoenix.com/onthedownload.

PIANOS PLUS

TED ROSENTHAL, DANILO PÉREZ, AND VIJAY IYER, PLUS BERKLEE'S BEANTOWN FEST

BY JON GARELICK

The sound was maddeningly familiar. A beautiful ballad melody spelled out by a pianist with perfect mastery of the legato line — the widely spaced notes leaning one into the next, the voice leading in the left hand, the little pools and eddies of ornamentation — was supported by brushes and bass. Surely this was a standard I just couldn't recall. Those rhythms seemed to imply the syllables of written words.

But it was Chopin's Nocturne in F minor, played by the Ted Rosenthal Trio on their new *Impromptu* (Playscape). The album is a collection of classical themes arranged for jazz-piano trio by Rosenthal — Chopin, Bach, Brahms, Mozart, Puccini, Schubert, Schumann, Tchaikovsky. You could argue that these mostly romantic composers with their lyrical melodies lend themselves to translation into other styles. But Rosenthal doesn't necessarily adhere to a piece's given mood. The somber first theme from the second movement of Tchaikovsky's Fifth Symphony moves quickly into fast bebop swing (with phrasing, notes Rosenthal, inspired by Sonny Rollins's "Pent-Up House"). The same composer's "June" (Barcarolle in G minor, from "The Seasons") is a down-and-dirty blues. The Brahms Ballade in G minor, fast with brushes, moves into a Brazilian groove for the solo section.

Jazz players, like everyone else, have been adapting classical themes for æons. That goes back at least to Ellington's arrangement of *The Nutcracker*, and, more recently, to Uri Caine's Wagner, Bach, and Mahler, and Donal Fox's mash-ups of Bach, Scarlatti, Monk, and blues. Caine has treated *The Goldberg Variations* with electronics and turntables; Fox likes to straddle classical and jazz. Rosenthal is simply looking for good material to make traditional piano jazz with.

"Whenever I play this music with larger groups," he tells me on the phone from New York, "the horn players, say, will see 'F. Chopin' on the page, and they'll suddenly stand up straighter. I have to tell them, 'It's a beautiful melody with beautiful chord changes. Let's just play it like we play everything else.' "

That often means radically reworking the originals. "As jazz players, we usually work with *much* less material than you find in the average classical piece." So the scissors come out. "The Chopin has a whole middle section that I don't even deal with — which makes it work as a jazz presentation. It sounds like a 32-bar ballad." Likewise, the repetition of Brahms's asymmetrical phrases would tire over several choruses of improvisation — thus, a Brazilian vamp. "Somewhere between Brazilian and funky Brazilian, depending on how we play it," says Rosenthal, laughing. He told drummer Quincy Davis to think of Ahmad Jamal playing "Poinciana" with drummer Vernel Fournier. (The Rosenthal trio's bassist is the adept Noriko Ueda.) And for "June," he went after an Errol Garner reference. Rosenthal — a Thelonious Monk Piano Competition winner who's played in all kinds of contexts — says that the classical piano literature returns him to his early studies: "Being the typical kid in the practice room, thinking, 'This is nice the way Chopin played this, but what about playing it like . . . ?"

This week sees the release of two other formidable albums by pianists: Vijay Iyer's *Solo* (ACT Music) and Danilo Pérez's *Providencia* (Mack Avenue).

The Panamanian-born Pérez — a Boston fixture, with simultaneous teaching gigs at Berklee *and* New England Conservatory (see sidebar) — has long been highly regarded for his rhythmic fluency. He's completely absorbed a pan-American vocabulary of folk forms and Afro-Latin rhythms as well as American bebop. He can dig into those rhythms with idiomatic specificity, as he did with his *Panama Suite*, or he can zero in on specific fusions, as he did with his classic *PanaMonk*. And whether he's with his regular trio mates — bassist Ben Street and drummer Adam Cruz — or serving as the linchpin of the Wayne Shorter Quartet, he plays with incomparable freedom, a kind of total fusion of all those internalized lexicons.

SWING IT! For the Rosenthal Trio, Chopin's "standards" are as useful as Gershwin's or Porter's.

Providencia recalls Pérez's other suite-like albums (2000's *Motherland* was standout): ambitious writing and a wide orchestral palette sweeping out from his keyboard to include Street and Cruz plus more percussion and an unusual array of reeds and brass: oboe, bassoon, French horn. The music shows Pérez the composer at his cosmopolitan best, beginning with a portrait of the life of his daughter, "Daniela's Chronicles," a Bach-like fugue progressing through various layers of folk melody, modern dissonance, and childlike wonder. Several tunes, like the more abstract and funky "Galactica," feature the broad, biting alto saxophone of Indian-American Rudresh Mahanthappa. And through much of the album, Pérez uses the wordless vocals of soprano Sara Serpa in unison with horns or keyboard. As those grounded folk rhythms dig into the earth, Serpa extends the music's vertical scope to the upper reaches of the atmosphere. Beautiful — and accessible — as Pérez's fusions are, they're never easy. Their beauty is born as much of conflict as of resolution.

Iyer's trio album from 2009, *Historicity* (with bassist Stephan Crump and drummer Marcus Gilmore), was a year-end-list favorite, traversing M.I.A., Leonard Bernstein, Stevie Wonder, Andrew Hill, and Julius Hemphill. Here was formal sprawl, motoric minimalism, and inward group meditation, all of it with a fresh, contemporary urgency.

On *Solo*, despite its free explorations, Iyer is even more focused. His rhythms and tonal centers might shift at will, and notes can stretch into silk-ribbon runs or bunch up in gravelly clusters — but with Iyer, freedom doesn't mean randomness. Notes are delivered with intent, and even at their longest, these pieces never feel verbose.

Once again, well-chosen covers and a handful of originals all feel of a piece: Ellington's early, theatrical "Black & Tan Fantasy" and later, lyrical "Fleurette Africaine," the standard "Darn That Dream," Steve Coleman's "Games," Michael Jackson's "Human Nature." Monk's "Epistrophy" is typical in a way, with the theme used as a rhythmic motive that drives the whole, and the melody making only glancing appearances. It's a halting, brooding performance, but more than once the syncopations, the feints and jabs in and out of the form, made me assent, "Unh!" ◉

Street fare

GOODIES FROM BERKLEE'S BEANTOWN JAZZ FESTIVAL

Now celebrating its 10th anniversary, the Berklee BeanTown Jazz Festival has grown from a one-day street fair to 10 days of activities that encompass club gigs as well as the signature afternoon multistage event in the South End. Here are some highlights. Full details are at beantownjazz.org.

KURT ROSENWINKEL & OJM | September 15 @ Berklee Performance Center | The pathbreaking young guitarist and composer unveils his big-band project with the Portuguese Orquestra Jazz de Matosinhos (OJM) following the September 7 release of *Our Secret World* (Wommusic).

THE BAD PLUS | September 17 @ Berklee Performance Center | The irreverent piano trio release *Never Stop* (E1 Music) on September 14. It's their first album of all-original material.

DANILO PÉREZ TRIO AND FRIENDS | September 23-24 @ Scullers Jazz Club | Pérez and gang celebrate the release of *Providencia* (see above) over two nights at Scullers.

OUTDOOR FESTIVAL | September 25 @ Columbus Ave between Mass Ave and Burke St | A noon-6 pm street festival on three stages with Greg Osby & Mark Turner, Julian Lage Trio, Nona Hendryx (!), Victor Mendoza, Grace Kelly, the Wild Magnolias, the Boogaloo Swamis, Al Kooper, and more.

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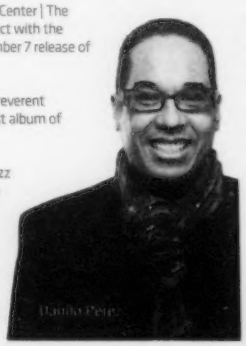

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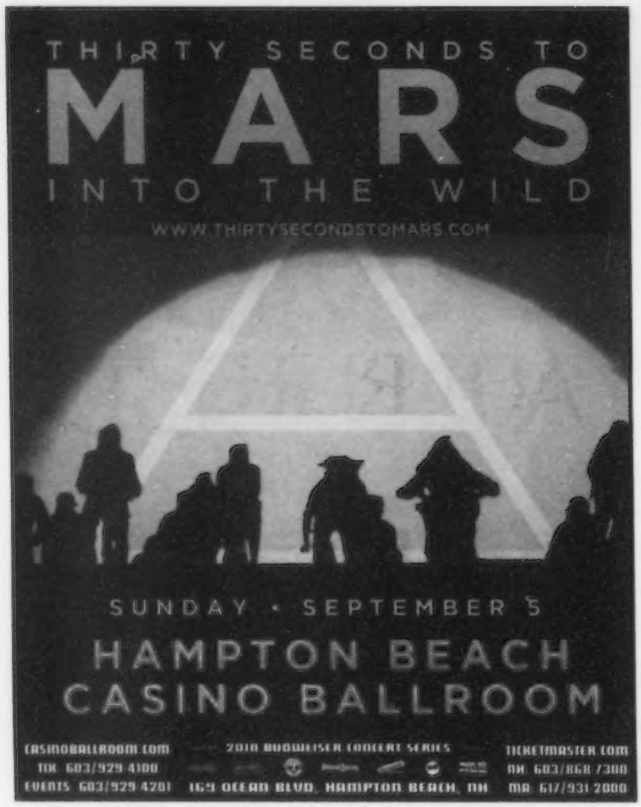
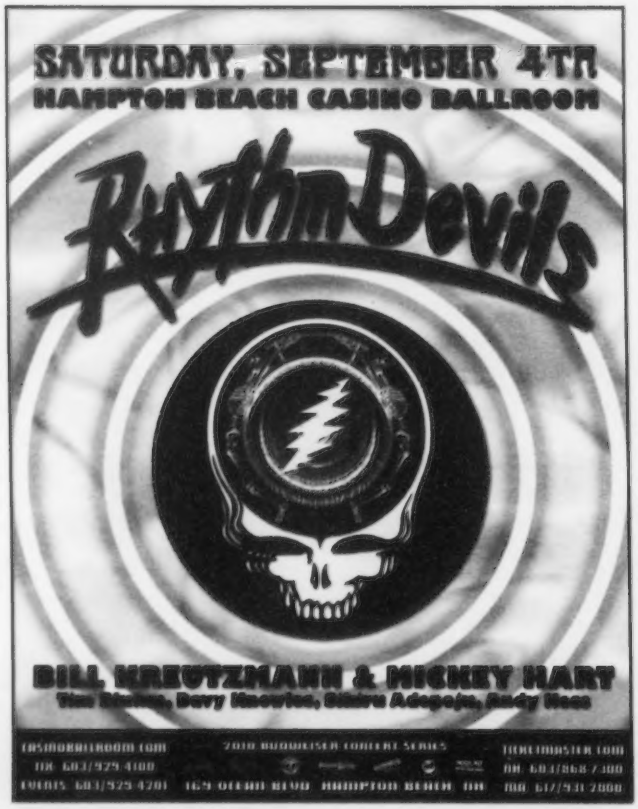
Richard Avedon, *Veruschka, dress by Kimberly, New York, January 1967*. © The Richard Avedon Foundation.





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Electro

BOXER REBELLION

BLOC PARTY'S KELE OKEREKE GOES SOLO

BY MICHAEL MAROTTA

When you've spent almost a decade confined to a band environment, it makes sense to name your debut solo record *The Boxer* (Class Note). Bloc Party frontman Kele Okereke now envisions himself alone in the ring, possibly taking a beating, but also ready to dole one out, the dimming lights above the squared circle powered solely by his previous band's fading relevance.

It's been more than five years since Bloc Party dropped *Silent Alarm*, at the height of the new millennium's post-punk revival, joining an influx of UK bands like Franz Ferdinand and Arctic Monkeys poised to reclaim the indie-rock-and-roll throne from all that Strokesy racket emanating from New York. But most telling about Bloc Party's future was not that *Silent Alarm* charted in 18 countries (#3 in the UK, #7 on our *Billboard* Independent chart), eventually going on to sell a million units worldwide. It was that a full-blown, 13-track dance remix album followed its release just six months later.

Early, angular Bloc Party tracks like "Banquet" and "Helicopter" were — and still are — indie dance-party staples equipped with up-tempo punk ferocity and layered, hook-laden guitar lines. But with beat-heavy production remixes from the likes of Crystal Castles, Boys Noize, and Erol Alkan, Bloc Party would invade clubland far beyond the confiningly stiff circles of British indie.

And the band no doubt noticed. Follow-up album *Weekend in the City* included the awkward BPM-overdrive electro single "Flux," and 2008's *Intimacy* went full-on electronic, creating an aural personality crisis for the band. The shift sapped Bloc Party of their greatest asset in drummer Matt Tong, who in essence was replaced by machines. As of last October, they were officially on hiatus.

Enter Kele's *The Boxer*. It's a cerebral exploration in electronica, a tryst with Logic yielding an atmospheric dance album touching on vocal house and two-step while not bludgeoning the listener with blog-minded *unst-unst* electro. Spank Rock producer XXXchange's knob prints are evident, but it retains an icy pop sheen.

"I've always been a fan of electro music," says Kele by phone from the UK. "I wanted to re-create that dance or groove element, and in making *The Boxer*, that element came to the foreground more. I didn't want to use guitars. I didn't want to repeat Bloc Party."

The Boxer possesses a "focus and meanness" not found previously. "I enjoy the space electronic music affords," Kele admits. "I didn't make a cluttered record. It was created by one mind."

Although there will never be a VH1 *Behind the Music* to prove that Kele was the driving force behind changing his band's sonic direction, *The Boxer* makes a compelling case. "In a band, you're limited to what your technically capable of. With Bloc Party, we were a guitar-rock band, and that's why people liked us. But the music I always found inspiring was in the clubs and heard on dance floors. I always thought we were in a different place from where our fan base was, or at least I was. And that's fine."

There's also a sense that Kele has finally found a certain peace within himself. The London-born singer of Nigerian descent came out in a *Butt* magazine feature in March, and last month he admitted to the US press that he doesn't listen to Bloc Party albums. "I don't hate Bloc Party, but there was a long time where I didn't listen to the old records. I could only hear things that were wrong. [But] a few months ago it came up on my iPod, and I heard it the way other people hear it."

KELE + DOES IT OFFEND YOU YEAH + INNERPARTYSYSTEM | Royale, 279 Tremont St, Boston | September 7 @ 7 pm | $25 | 617.451.7705 or boweryboston.com

ROCK REMIX "With Bloc Party, we were a guitar-rock band, and that's why people liked us. But the music I always found inspiring was in the clubs and heard on dance floors."

The Big Hurt

MUSIC NEWS IN BRIEF

TILA GETS SHAT ON AND FAITHLESS SELL OUT, PLUS JAY ELECTRONICA VS. LIL B, AND PROPS FOR CEE LO

_BY DAVID THORPE

I was as unmoved as the rest of the world when troglo-clowns pelted a topless **TILA TEQUILA** with bottles and feces at the Gathering of the Juggalos — who cares that the world's worst dregs flung dooty at an insufferable pseudo-celeb? Did anyone really expect better of Juggalos, or wish better on Tila? I'm sure we'd all rather the two parties just didn't exist.

Good news: this looks to be a self-solving situation. Tila announced that she plans to sue the Gathering into oblivion — and to judge by all the evidence of abysmal security, she'll probably bankrupt the hell out of everything ICP-related for the rest of eternity. Then, inevitably, she'll be killed and eaten by vengeful Juggalos. No more redneck rap-clown jamborees, and no more Tila Tequila. Everyone else wins.

There was a great interview with **FAITHLESS** on nme.com the other day — they licensed their new single for a Fiat commercial, but they insist that doesn't qualify as selling out. "It's a different world out there in terms of selling music," said vocalist Jazz. "So if you want to get your music out there to people, you have to try new avenues, as Prince has, as Radiohead have, and as we are trying to do." Added DJ Sister Bliss: "I do believe we have a measure of artistic integrity. There was a certain amount of artistic conversations that went on."

Oh, for heaven's sake. We know it's tough to make a buck out there, but at a certain point you have to admit to selling out — and I think that certain point is when *a car company pays you a bunch of money to use your song in a commercial*. I'm not sure we can move the sellout bar much lower than that without its becoming meaningless.

Sister Bliss also referred to the Fiat deal as "a little experiment." Yeah, just like Radiohead's pay-what-you-like model — totally uncharted territory! Who the hell knows what happens when a company gives you a bunch of money to use your song to sell shit? Never been tried!

Rapper **JAY ELECTRONICA** has been frustratingly reluctant to share his gifts with the world, but there's a glimmer of hope: he's shooting for September 19 to drop his new release, which is said to feature beats by Dilla and Just Blaze and some kind of Nas collaboration. Depending on the source, it's either a mixtape or his debut album. Either way, I'm sick of waiting. How is it that **LIL B** can upload 26 hours of rap per second to YouTube but Jay Electronica hasn't given us one new single since 2009?

Well, I guess there's an obvious answer: Jay might just put more time into his lyrics. Here's a quick comparison:

JAY ELECTRONICA *"I'm bringing ancient mathematics back to modern man/My mama told me never throw a stone and hide your hand."* (From "Exhibit C")

LIL B *"Hoes on my dick cause I look like Matlock/Bitch, kiss my ring, your baby daddy is a mascot."* (From "Suck My Dick Ho")

JAY ELECTRONICA *"I swam down shit creek and came up clean/With a new lease on life like Andy Dufresne."* (From "Exhibit A")

LIL B *"I roll like a hundred thousandfold/Tenfold, tenfold on my motherfucking dick/Man these hoes on my motherfucking dick/Tenfold like a cop/Tenfold like my cock/Enfold like some rocks."* (From "I'm a Fag I'm a Lesbian")

I'm not trying to imply that Jay's a better rapper, just that his rhymes seem more meticulously constructed. Let's call it a draw.

I see one more goddamn person link **CEE LO**'s "Fuck You" on his or her Facebook wall, I swear to God . . . I'll probably have to listen to it again. I know we're all super-cool dudes and we're supposed to get the hipster backlash rolling in a few days, but let's just chill. Sometimes it's okay when everybody likes something.

DAVID THORPE | dthorpe@phx.com

MILLA JOVOVICH

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LOCAL MUSIC

MP3 of the week

SIX FINGER SATELLITE, 'LOVE.LIKE.MACHINE'

"You see what they all see/The power of the machine." Insistent drum machines, hyperactive sequencers birthed from the loins of DAF and the Passage, and vocals grafted on from an early-'70s pre-dubbed German skin flick channeled via Vicki from *Small Wonder*. Providence retro-futuristic bad boys **SIX FINGER SATELLITE** -- who then included future DFA superstar Juan/John MacLean -- have reissued their elusive 1994 cassette *The Machine Cuisine Companion Cassette* (Anchor Brain Records). It's available for the post-analog age via Internet download or cassette, and along with its esoteric (and often humorous) take on Ata Tak robotica that's as much Der Plan and *Electric Dreams* as it is Tuxedomoon and *Hogan's Heroes*, there are six exquisitely tasty unreleased bonus tracks. Switch yourself on and learn to love 6FS again by grabbing the "Love.Like.Machine" MP3 at thePhoenix.com/onthedownload.

_Nick Blakey

MONKEY SHINES

BR1GHT PR1MATE STEP UP THEIR GAME, BOY

_BY JONATHAN DONALDSON

Bright Primate aren't sure what you're going to think of them. (And you'll have your chance when they come to the Middle East this Saturday.) The twisted attributes in their electronic music — it's melodramatic, resplendent, shrill, quirky, warped, etc. — don't exactly make for your everyday sunshine synth-pop. Never mind those four-on-the-floor beats and the video projections— one listen to the chewy and ominous 8-bit sounds on their new *Beam Me Up* EP will convince you that there's something else entirely going on here.

Think of Bright Primate as like Echo & the Bunnymen, except that instead of the extra bandmember's being a drum machine, it's a vintage hand-held Nintendo Game Boy console that's the genesis of their music. The machine does seem to have a personality of its own — albeit one programmed into a handmade Norwegian cartridge.

The guy who looks as if he were playing video games on stage, all decked out in clunky glasses and a bedhead so unruly it could only come from lack of sleep, is Bright Primate's mad-scientist producer, Boston8Bit-collective member James Therrien. The Game Boy's architecture allows Therrien to program four channels of individually composed music (bass, drums, keyboards, etc.) that he is then able to modify on the fly in the live-performance setting.

"I don't know if there's any precedent for it really," he says, wide-eyed and fumbling with the console's buttons as he demonstrates his performance to me. "It's almost like conducting a small quartet."

As academic as that might sound (and he did study classical music), Therrien's own conversion to the Game Boy's sounds came out of pure visceral fun. "When the music hits the large PA and it kind of amps it up, it's like BZZT BZZT BZZT!!" he says, grinning.

CELLARS BY STARLIGHT

Just a year ago, Therrien and Bright Primate singer Lydia Marsala were still (incomprehensibly) in the now defunct blues/rock outfit Fugitive Kind. When they decided to quit the band thing and start working as a duo, they wanted to perform music that was not only full-sounding but also not so reliant on the pre-recorded tracks that turn a lot of techno performers into unwitting (though sometimes brilliant) karaoke artists. They also wanted to write songs that would nurture their respective musical personalities — his based in the avant-garde, hers rooted in pop. Over time, the need to recognize their differences became less important as their tastes started to converge.

"One day, James played something that he was working on," says Marsala. "He said, 'I'm not sure if you're going to like this,' but I ended up liking it immediately. The sounds were so friendly and positive. Also, because James had to create the sounds himself, it just sounded more like him." What Therrien played for her was some music that he had produced in the Chiptune idiom — a subgenre of techno that uses hacked old-school video-game consoles as its sole production platform.

ON THE 1's AND 2's "I don't know if there's any precedent for it really," says James Therrien about his Game Boy performance console. "It's almost like conducting a small quartet."

If Therrien is the Game Boy's Master, then Marsala is certainly its Margarita, wailing siren tales of silly science ("Beam Me Up") and social dissatisfaction ("Leatherdaddies") to her 8-bit Muse. "I imagine that I'm Punky Brewster or something," she says. And with her heavenly mop of curls and freckles, she's not that far off. For Therrien, the honesty of pop music was a revelation in itself. "For me, composition became really asinine. It became a pursuit of one's own navel. You are trying to appease all of these academic interests, but the people that were actually listening to the music weren't involved at all."

So it's all about putting a lot of elements together and filtering them through this fun little device. Anyone who's played on a Game Boy knows how much spirit and soul there is in its virtual worlds. And for those who haven't, the music of the Game Boy is a new world unto itself.

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Out OFF THE RAILS ON A LAZY TRAIN

PUTTING THE 'ZZZZZZZ' INTO OZZFEST

_BY BARRY THOMPSON

"Vampires are bullshit. I'm the Prince of fucking Darkness," Ozzy Osbourne informed Kristen Stewart during a pop-culture-parody-montage video that segued into a kick-ass eruption of time-honored crowd pleasers. But if Ozzy Osbourne truly is the Fallen One made flesh, he should've used his wicked omnipotence to stop the deluge that made Ozzfest at the Comcast Center a week ago Tuesday a very soggy place. Perhaps the absence of blood sacrifices and sex rituals displeased him?

The main draws for Ozzfest 2010's six-date-long US tour – Ozzy, Motley Crüe, and Rob Halford – ceased to be controversial or dangerous some time ago, and the audience reflected the band's temperance. Expectations raised by bygone Ozzfests went by the boards – this reporter witnessed no felonies, not even an energy-drink overdose. Instead, I saw a pair of pudgy suburban kids reuniting an elderly fellow with a wad of cash that had tumbled out of his pocket. Well played, gentlemen.

DEREK KOUYOUMJIAN

MÖTLEY CRÜE The crowd was as well behaved as the Crüe – unfortunately.

My ride couldn't get us to Mansfield till after the second stage's scheduled conclusion, and I was sad to miss somewhat-awesome thrash acts Goatwhore and Skeletonwitch. On the plus side, that meant I'd also missed Drowning Pool . . . or so I thought. Since the rain had put the kabosh on sets by that band and Black Label Society, Nonpoint invited their old pals Drowning Pool up to the main stage to play a couple of numbers. I don't understand why God hates me so much.

Can't knock Motley Crüe, but isn't it odd how Nikki Sixx could pass for a Gypsy bag lady while 47-year-old Tommy Lee looks pretty much the same as he did in 1989? The drummer lamented the evening's dearth of visible boobies, whereupon 14 women lifted their shirts out of pity for Lee, the galaxy's only virgin rock star. Don't worry, Tommy. Someday you'll meet the right girl.

More at thePhoenix.com
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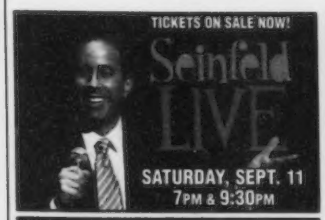
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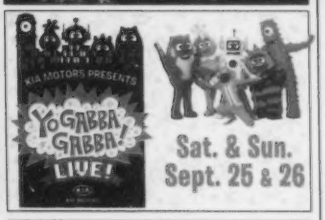
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TALKING TOO MUCH

⊕⊕⊖ **LAND OF TALK | *CLOAK AND CIPHER*** | Saddle Creek | A lot of people are going to love this album. Fair enough — Land of Talk's songwriting style resembles that of other Canadians who've enjoyed success in the States. Specifically, Broken Social Scene and their various offshoots (main Talkie Elizabeth Powell was once a BSS collaborator), with all those shout-along choruses and guitar hooks. The first four songs here are all solid, especially the soaring "Coaltime Exposure," which seems destined for a television soundtrack appearance, and the driving "Swift Coin." If the album were to stop there, it'd be a triumphant EP. But somewhere between the tender "Color Me Badd" and "The Hate I Won't Commit," their game attempt at '90s indie-rock abrasiveness, my attention started to wander. The songs all melt together after a while — they're charming but not memorable. Perhaps that's because Powell's Feist-y voice, though pleasant, can be a little weightless. But the bigger issue is the sequencing: at 10 tracks and 48 minutes, *Cloak and Cipher* is not a long album, but the front loading makes it a bit of a slog.

_Ryan Stewart

CUTTING CONCEPTS

⊕⊕⊖ **THE SWORD | *WARP RIDERS*** | Kemado | Releasing a concept album is one of the dicier games a band can play — there's a thin, frail line between ambitious, intelligent storytelling and haplessly overdoing a bad idea. Austin four-piece the Sword give it a shot with this their first concept album and third full-length overall. The Archer is a sparely sketched loner who journeys through the galaxy for some reason that involves a mystical orb. The Sword unravel his saga with all the pageantry they can muster: planets in dark space, witches, mercenaries, Greek mythological figures, and track titles like "(The Night Sky Cried) Tears of Fire" and "The Chronomancer I: Hubris." It's all accompanied by rough-edged but uninventive heavy metal that moves with lively speed and gives every performer lots to do. *Warp Riders* is overcooked — it screams "Epic!!!" by demanding epic riffs, epic characters, and epic turns of phrase — but that's what makes it kind of appealing. With their Frank Frazetta-esque cover art, tenacious playing, and tracks about space pirates, the Sword pay adoring tribute to an awestruck brand of decades-old metal — the kind that squeezes entire new worlds into song, giving you something peculiar to visualize while headbanging. As a wholly serious project, *Warp Riders* is self-indulgent and only passable. The real concept here is some guys concocting a grandiose sci-fi metal saga. That's what makes this release entertaining and endearingly sincere.

_Reyan Ali

PIP PIP HOORAY

⊕⊕ **ROSE ELINOR DOUGALL | *WITHOUT WHY*** | Scarlett Music | Formerly known only as "Rosay" in British retro-pop girl group the Pipettes, Rose Elinor Dougall left the band in 2008 and released a series of singles: "Start/Stop/Synchro," "Another Version of Pop Song," and "Fallen Over." That trio and eight additional tracks form her first official solo LP, *Without Why*, a disc that will leave Pipettes fans asking, well, "Why?" Dougall has reversed course on her soulful yet upbeat Pipettes persona, opting for strange, meandering indie pop backed by toy pianos and strings. Add to the mix conspicuous lyrics like "I don't think I am any/Of the things you said I am" (from the downer ballad "Find Me Out") and it appears that her transformation has been quite conscious. There are some bright musical spots: "May Holiday" uses said strings and a flurry of drumming to create a pensive, Kinks-ian tale of daily life and love, and "Synchro" and "Fallen Over" are both catchy enough. But only the mid-tempo gem "Third Attempt" begins to achieve Pipettes-like levels of melodic bliss. Which makes it all the more frustrating that Dougall has chosen to head in another direction.

_Jeremy Adams

EMOTIONAL OUTBURST

⊕⊕⊕ **FITZ & THE TANTRUMS | *PICKIN' UP THE PIECES*** | Dangerbird | The Achilles' heel of so many bands who try and go for that big vocal sound is that they can't really sing. There's a whole lot of it looks and fabulous hair, but not a lot of *uh-huh*. You won't find that in this debut LP from the French-born '80s-Bowie doppelgänger who goes by the name Fitz and his Motor-City-*cum*-LA revival band the Tantrums. Right from the twinkling keys that open lead single "MoneyGrabber," Fitz strikes fast and hard with a display of soulful cooing that's nothing short of Zombies-esque. Yes, it's bold to compare this dude to the great Colin Blundstone, but even after 20 listens, "MoneyGrabber" can still make you want to lick the bowl. Throughout the disc's 10 tracks, Fitz and dynamic co-vocalist Noelle Scaggs inject life and fun into the Tantrums' retro temptations: "Picking Up the Pieces" mixes a sweet-sounding flute with a vintage organ; "Dear Mr. President" drops what sounds like slick Benny Benjamin samples into a straight-ahead groove. And what they lack in consistency they make up for in intentions. It's soul for all the right reasons.

_Jonathan Donaldson

AVANT BARDS

⊕⊕⊕ **MEGAFAUN | *HERETOFORE*** | Hometapes | Megafaun have promised a full-sized follow-up to last year's stellar *Gather, Form and Fly* by year's end, but this six-song appetizer will serve nicely for anyone pining for new material from these North Carolina avant bards. Over the past three years, the band have made a quick career out of juxtaposing musty, misty sing-alongs with trippy audio manipulation. It's the same story here, though with a more knowing nod to the jaded '60s-'70s wave of troubadours like Dylan and even Springsteen. We get muted drums and dull guitar strings on the empty-roadhouse number "Carolina Days" and a swaying slide-guitar-and-banjo waltz, both without a hint of sound manipulation from any wizard behind the curtain. It's in the longer songs that things start to slide into daydream material. "Eagles" interrupts a strutting Chuck E. Weiss blues by inviting what sounds like the Lounge Lizards into the studio mid song. "Comprovisation for Connor Pass" starts loose and stays that way for 12 minutes, with spacy, dissonant chords and clusters of deep metallic clanks that sound like the Tin Man rolling around in his sleep while a pit orchestra warms up in the back corner. They may be meandering and even pointless, but there's something in these visceral moments that complements their tidier front-porch material better than ever.

_Matt Parish

A RIOT IN BLOOM

⊕⊕⊕

RA RA RIOT
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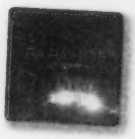

Two years after the modest success of *The Rhumb Line*, these Ithaca-based college chums have returned with a sleeker, more cerebral album that speaks to their post-grad sensibilities. *The Orchard* moves from the buoyant, winking pop of their freshman album toward a quieter introspection that makes the most of Wes Miles's delicate, oftimes lovely, voice. The band's steps in the direction of indie maturity, and also the loss of the unchecked jubilation that marked some of their debut album's best tracks, can likely be attributed to Chris Walla. The Death Cab guitarist mixed nine of the 10 songs on the album, providing a restrained but steadying hand to Ra Ra Riot's innate sense of the emotive and atmospheric. Yet there's evidence that the band have drawn inspiration from influences all their own. Peeking through the sweeping melodies is a decidedly '80s, Phil Collins vibe. Unexpected? Sure. Unwelcome? Not at all. "Too Dramatic" and "Shadowcasting" (especially the bonus-track remix of the latter) are infused with a pulsing rhythm reminiscent of a time when these young indie-rockers were still in diapers. And on "You and I Know," Alexandra Lawn emerges from behind her cello to prove that Miles isn't the only one here with vocal chops. *The Orchard* cracks open a window to dreamy possibilities.

_Alexandra Cavallo

Listings

CLUBS

THURSDAY 2

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 7 pm | Karmic
ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | Caraj Mahal
BURREN | Somerville | "80's Night"
C-NOTE | Hull | 5 Flavor Discount
CAFE 939 | Boston | Noon | Lihi Haruvi | 8 pm | Jennifer Knapp
CANTAB LOUNGE DOWNSTAIRS | Cambridge | 9 pm | Jazzadelic Trio
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | Chicken Slacks
CHURCH | Boston | Stereo Drive-By + Minor Three
CLUB PASSIM | Cambridge | Neil Pearlman + Ari & Mia Freidman
COLONIAL INN | Concord | John Fitzsimmons & Friends
DISTRICT | Boston | 10 pm | "In Thursdays"
ESTATE | Boston | 10 pm | "Glamlife"
GOOD LIFE | Boston | 9:30 pm | DJ Thami Mattola + DJ Sture
GREAT SCOTT | Allston | 9 pm | Chemical Smiles + Murder Mile + War of Words + Jim Healey
JOHNNY D'S | Somerville | 7:30 pm | Rupa & April Fishes | 10 pm | "Krucial Reggae"
LIZARD LOUNGE | Cambridge | 9 pm | Brothers McCann + Jen Kearney
LUCKY DOG MUSIC HALL | Worcester | Flock of Assholes + Ashland's Attic + Boog
MIDDLE EAST UPSTAIRS | Cambridge | Lou Barlow + Wye Oak + Unfamiliars
O'BRIEN'S | Allston | "Born of Fire" with Panzerbastard + Fast Death
OM RESTAURANT & LOUNGE | Cambridge | 10:30 pm | "Silent Disco"
P.A.'S LOUNGE | Somerville | Cavemen Go
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with Crook & Lenore
PLOUGH & STARS | Cambridge | 10:30 pm | Sodafrog
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
ROSEBUD BAR & LOUNGE | Somerville | Summer Villains
RUMOR | Boston | 10 pm | "Signature Thursdays" with DJ Roger M + DJ JC
SALLY O'BRIEN'S | Somerville | 9 pm | Kevin Byrne Band
SMOKEN' JOE'S BBQ | Brighton | 8:30 pm | Phil Pemberton Band + Ron Levy
TOAD | Cambridge | 10 pm | JABE + Hot Rod Chicken Party
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | DJ Special K + Sara Leketa + I Am Not Lefthanded
T.T. THE BEAR'S PLACE | Cambridge | 9:50 pm | Jason Bennett & Resistance + Kickstarts + Razors In the Night + Scars
WELLFLEET BEACHCOMBER | Wellfleet | Black Francis
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | RED

FRIDAY 3

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | Matt McCrail + Jake & Sexy Time + Ballou
ATWOOD'S TAVERN | Cambridge | 10 pm | Tim Cearan Band
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set"
BURREN | Somerville | Dave Foley
C-NOTE | Hull | Nighthawks
CHURCH | Boston | noon | Shills | 8 pm | Streight Angular + A Bit Much + Grass Is Green + Nassy + Ladderlegs
CLUB PASSIM | Cambridge | 6 pm | Philip Gibbs
COLONIAL INN | Concord | Wendee Glick & Workingman's Jazz Band
DADDY'S BEACH CLUB | Hull | 9 pm | Dan Banks
DANTE'S OF MARLBOROUGH AT FIREFLY'S | Marlborough | DJ Eric Corneau
DISTRICT | Boston | 10 pm | "International Fridays"
ESTATE | Boston | 10 pm | "Resurrection Fridays"
FELT | Boston | 10 pm | "Fantasy Fridays"
FUSION 5 | Foxboro | "Labor Day Tribute Fest Friday"
GOOD LIFE | Boston | 9:30 pm | "Never Say Never"
GREAT SCOTT | Allston | "The Pill" with The Honors
HARP | Boston | 9 pm | Someone Say Something
HARPERS FERRY | Allston | Paranoid Social Club + Thommy
IRON HORSE MUSIC HALL | Northampton | 7 pm | Geoff Muldaur + Jim Kweskin
JOHNNY D'S | Somerville | Ben Hillman
LIZARD LOUNGE | Cambridge | 8:30 pm | Qwill + Cilla Bonnie Band + Dejas
LUCKY DOG MUSIC HALL | Worcester | 8 pm | Ari Band + Renee Marcou + All These Elements + Katie Talbert
MIDDLE EAST DOWNSTAIRS | Cambridge | Fu Manchu + Black Tusk + It's Casual
MIDDLE EAST UPSTAIRS | Cambridge | Call 2 Consciousness + Slow Century + Hot Molasses
MILKY WAY | Jamaica Plain | "La Boum"
O'BRIEN'S | Allston | 9 pm | Skull Hammer + Deathamphetamine + Lich King + Vermefug
OM RESTAURANT & LOUNGE | Cambridge | 10 pm | DJ Ill Will + Saucy Lady + DJ Knife + DJ Golden Touch
OUTPOST | Cambridge | 8 pm | Dennis Shafer + Melodique + Tadj + Arka Sarkissian Palimpest Ensemble
P.A.'S LOUNGE | Somerville | Blow! + Elsa & the awesomeAWESOMES + Dashing Suns + Four Eyes
PHOENIX LANDING | Cambridge | 10 pm | "PYT"
PLOUGH & STARS | Cambridge | 10:30 pm | Jinx Brothers
PRECINCT | Somerville | 10 pm | Daisy's Little Secret + Silentypes + Vogon Poets
RAMROD | Boston | 10 pm | "Bears in the Backroom" with DJ Danae Jacovidis
RISE | Boston | 1 am | "Orbit Fridays" with DJ Todd Edwards + DJ Parallax + DJ G.Notorious [lounge] +DJ Mike D [lounge]
RUMOR | Boston | 10 pm | "Hush Fridays" with DJ Hectik + DJ BK
SALLY O'BRIEN'S | Somerville | 6 pm | Larry Flint & Chuck Parish | 9 pm | Johnny Mac & Local Forecast
SHOWCASE LIVE | Foxboro | 8 pm | Rhythm Devils + Mickey Hart + Bill Kreutzman
SMOKEN' JOE'S BBQ | Brighton | 9 pm | Juke Joint 5
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | AfroDZak | 11:30 pm | DJ Gibbz
TOMMY DOYLE'S KENDALL | Cambridge | 5:30 pm | DJ Greg Gates
T.T. THE BEAR'S PLACE | Cambridge | 10 pm | Crash Moderns + Disquiet + Dance Party
VENU | Boston | 10 pm | "Signature Fridays" with DJ Roger M + Pirate Stereo
VILLAGE SMOKEHOUSE- LOWELL | Lowell | 8 pm | Lansdowne + Prospect Hill
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Pete Witham & Cosmic Zombies
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Fuel

SATURDAY 4

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "DJ Night"
ALL ASIA CAFÉ | Cambridge | 3 pm | Travel Amygdala | 6 pm | Sierra & Andrew + Joshua Madore + Kirsten Opstad | 7 pm | Sierra & Andrew + Joshua Madore + Kirsten Opstad + David von Schlegell + OTP + Purple Nurps
BEEHIVE | Boston | 10:30 am | "Saturday Jazz Brunch" | 6:30 pm | "Dinner Jazz Set"
C-NOTE | Hull | 10 pm | Bootie Vortex
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | Fatback Band & Couper Brothers
CHURCH | Boston | 8 pm | Uncle Lefty + Avariel
COLONIAL INN | Concord | Toni Lynn Washington & the Workingman's Band
COMMON GROUND | Allston | 10 pm | Videodrome Discothèque
DADDY'S BEACH CLUB | Hull | 9 pm | Ricky King Russel
DISTRICT | Boston | 10 pm | "Status Saturdays" with DJ Matty D
ESTATE | Boston | 10 pm | "True Blood Bash" with DJ PSi
FELT | Boston | 10:30 pm | "Superfun Saturdays" with Jay K the DJ
GOOD LIFE | Boston | 9:30 pm | "Fever"
HARP | Boston | 9 pm | Garden State Radio
HARPERS FERRY | Allston | 8 pm | "J-Hunt Birthday Bash"
IRON HORSE MUSIC HALL | Northampton | 7 pm | Dave Alvin & the Guilty Women
JOHNNY D'S | Somerville | 10 pm | Big Sam's Funky Nation
KINSALE | Boston | 10 pm | Brehan Law
MIDDLE EAST DOWNSTAIRS | Cambridge | 8 pm | Far From Finished + Have Nots + Lenny Lashley
MIDDLE EAST UPSTAIRS | Cambridge | 1 pm | Blanks 77 + Blood Stained Brindle + Ashers + Side Effects + Spats | 8 pm | Bright Primate + Active Knowledge + Oxygen Star + Disasterpeace + 8bit bEtty + Misfit Chris
MILKY WAY | Jamaica Plain | "Mango's Latin Dance Night"
O'BRIEN'S | Allston | 9 pm | Hotblack + Infernal Overdrive + Tired Old Bones + 66 Breakout
OLIVER'S | Boston | 10 pm | "The Hot Corner"
OM RESTAURANT & LOUNGE | Cambridge | 11 pm | DJ Golden Touch + Doc Klaw
P.A.'S LOUNGE | Somerville | Suit of Hair + Drew & Medicinal Plan + Sunsets Quick + Nervous
PHOENIX LANDING | Cambridge | 10 pm | "Boom Boom Room"
PLOUGH & STARS | Cambridge | 4 pm | Sarah Levecque | 10:30 pm | MG Lederman + Beat Awfuls + Wrong Reasons + Brant Deatley
PRECINCT | Somerville | Rockefeller Fortune
RISE | Boston | 1 am | "Storm Saturdays" with DJ Adilson [upstairs] + DJ Justin Carr [lounge]
RUMOR | Boston | 10 pm | "Rumor Saturdays" with DJ JC + DJ Tamer Malki
SALLY O'BRIEN'S | Somerville | 5:30 pm | Les Sampou | 9 pm | Conor O'Brien
SAVANT PROJECT | Boston | 9 pm | Doctors Fox
SHOWCASE LIVE | Foxboro | Dave Matthews Tribute Band
SMOKEN' JOE'S BBQ | Brighton | 9 pm | Shirley Lewis
TOAD | Cambridge | 7:30 pm | Jess Baggia Band | 10 pm | JABE
TOMMY DOYLE'S AT HARVARD | Cambridge | 11:30 pm | DJ Special K | 9:30 pm | Dear Havannah
T.T. THE BEAR'S PLACE | Cambridge | 9 pm | "Heroes"
VENU | Boston | 10 pm | "Entourage Saturdays" with DJ Hectik
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Boston Naturals
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Bell Biv DeVoe

SUNDAY 5

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "Jazz Band Night"
BEEHIVE | Boston | 10:30 am | "Sunday Jazz Brunch" | 8 pm | This Is Boston Soul
BURREN | Somerville | "Singer Songwriter Series"
C-NOTE | Hull | Fat City Band
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | "Candy's Blues, Jazz & Rock Jam"
CHURCH | Boston | 8 pm | Brassic + Stomping Ground + Robert Belmonte Band
CLUB LIDO | Revere | 8 pm | Los Anos Dorados del Merengue
COLONIAL INN | Concord | "Acoustic Open Mic"
DADDY'S BEACH CLUB | Hull | 2 pm | Jimmy Peters
FUSION 5 | Foxboro | Afroman
HARPERS FERRY | Allston | Faux Ox + What Time Is It Mr. Fox? + Jaggery + Milling Gowns
IRON HORSE MUSIC HALL | Northampton | 7 pm | Kenny Neal
JOHNNY D'S | Somerville | 4:30 pm | "Open Blues Jam" | 10 pm | Rumba Nama
LIZARD LOUNGE | Cambridge | 9:30 pm | Jeff Robinson Trio
LUCKY DOG MUSIC HALL | Worcester | 8 pm | Danny Dark & Rainbow Three
LUCKY'S LOUNGE | Boston | 8:30 pm | "Sinatra Sundays"
MIDDLE EAST DOWNSTAIRS | Cambridge | Black Helicopter + Sweet Apple + Zombie Radio
MIDDLE EAST UPSTAIRS | Cambridge | For Sleeping or Jumping + Art Decade + Measure
PHOENIX LANDING | Cambridge | 10 pm | "Rebound"
PLOUGH & STARS | Cambridge | 9 pm | Frank Morey Band
PRECINCT | Somerville | Sea Monsters
RAMROD | Boston | 10 pm | "Club Classics" with DJ Ace Boogie
RYLES | Cambridge | 10:30 am | "Sunday Jazz Brunch"

Continued on p 40

SWEET APPLE (with J. Mascis, left) headline at the Middle East downstairs on Sunday.

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THU 09.02.10 | The Murder Mile
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War of Words + Jim Healey
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FRI 09.03.10 | The Pill
DJs Ken & Michael V
21+ 10pm $5.00

FRI 09.03.10 | Anderson Comedy Group
The Gas
18+ 7pm $5.00

MON 09.06.10 | RIBS
Ex Norwegian
Hello Ninja
18+ 9pm $8.00

TUE 09.07.10 | Circles
DJs Mistaker &
Damien Paul
21+ 10pm $5.00

WED 09.08.10 | Extinguish
Nassy
The Bronzed Chorus (NC)
Daybreaker
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THURSDAY, SEPT 2
7:30 PM
WORLD / ROCK
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10:00 PM KRUCIAL REGGAE PRESENTS
INNER VISIONS
FRIDAY, SEPT 3
FUNK / SOUL / HIP HOP
BEN HILLMAN
THE PROFESSOR OF FUNK
SATURDAY, SEPT 4
NEW ORLEANS R&B
BIG SAM'S FUNKY NATION
SUNDAY, SEPT 5
JAZZ BRUNCH
9AM - 2:30PM
OPEN BLUES JAM
4:30 - 8:00PM
RUMBA NA MA (SALSA)
9:00 PM
MONDAY, SEPT 6
$1 HOT DOGS 6-10 PM (21+)
TEAM TRIVIA 8:30 PM
TUESDAY, SEPT 7
BRAZILIAN INDEPENDENCE DAY FORRO DANCE PARTY
MATUTO
(ROPEADOPE RECORDS)
WEDNESDAY, SEPT 8
SOUL / R&B
THE PRODUCT
THURSDAY, SEPT 9
FORMER LEAD SINGER OF THE CRYSTALS
LA LA BROOKS
SOUL / SOUL / SOUL
JENNY DEE & THE DEELINQUENTS
FRIDAY, SEPT 10
ROCK / POP / ACOUSTIC
TAYLOR CARSON
SATURDAY, SEPT 11
DISCO / FUNK DANCE PARTY
BOOTY VORTEX
COMING SOON:
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9/15- ERIC HOFBAUER
9/16 (7:30PM) DEBO BAND
(10PM)LIVE WYYA
9/17- ROSS LIVEMORE / DOCTORS OF FLIGHT
9/18(7PM) BOB MALONE
(10PM)PLAYING DEAD
9/21- MARY FLOWER / PAUL GEREMIA
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MAD CHAT

MONDAYS AT 12:30 PM

Listings

Continued from p 39

SALLY O'BRIEN'S | Somerville | 8 pm | Amber Casares Band
SMOKEN' JOE'S BBQ | Brighton | 7 pm | Geoff Bartley
TINKER'S SON | Norwell | 10 am | Skip Toomey | 3 pm | Billy Downes | 8 pm | "Open Mic"
TOAD | Cambridge | 3 pm | "Sunday Spins"
TOMMY DOYLE'S AT HARVARD | Cambridge | 9 pm | Los Hermanos DelCid
TOMMY DOYLE'S KENDALL | Cambridge | 10 am | "Tin Can Caravan Jazz Brunch"
T.T. THE BEAR'S PLACE | Cambridge | 9 pm | You Lion + Face Hugger + Guenivere + Stars Above
VENU | Boston | 10 pm | "International Sundays" with DJ Paul Michael + DJ Charlie B
WELLFLEET BEACHCOMBER | Wellfleet | 4 pm | Incredible Casuals | 10 pm | Beautiful Girls
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Augustana

MONDAY 6

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "Open Mic Night"
ALL ASIA CAFÉ | Cambridge | 9 pm | "R&B Night"
ATWOOD'S TAVERN | Cambridge | 9 pm | Baby States
BEEHIVE | Boston | 8 pm | "Spontaneous Combustion Jam"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Folk & Acoustic Open Mic" | 9:30 pm | Fishken & Groves
CLUB PASSIM | Cambridge | 1:30 pm | Rob Morsberger + Bill Fagley + Daniel Hightower Smith + Reed Waddle
GREAT SCOTT | Allston | 9 pm | RIBS + Ex Norwegian + Hello Ninja
IRON HORSE MUSIC HALL | Northampton | 8:30 pm | Tortoise + Greg Davis & Ben Vida
LILY PAD | Cambridge | 10:22 pm | Fringe
LIZARD LOUNGE | Cambridge | 8 pm | "Open Mic Challenge"
MIDDLE EAST DOWNSTAIRS | Cambridge | 8 pm | Shellac + Helen Money
O'BRIEN'S | Allston | 8 pm | Young Leaves + Young Livers + Protect Me + Cold Beast
PARADISE ROCK CLUB | Boston | Glitch Mob + MartyParty
P.A.'S LOUNGE | Somerville | Charms + Mission Creeps
PHOENIX LANDING | Cambridge | 10 pm | "Makka Mondays"
PRECINCT | Somerville | Duppy Conquerors [Bob Marley tribute]
RUMOR | Boston | 10 pm | "Evolution Tuesdays" with DJ Hectik
SALLY O'BRIEN'S | Somerville | 10 pm | Infinite Ensemble
SMOKEN' JOE'S BBQ | Brighton | 7 pm | "Open Mic"
TOAD | Cambridge | 8 pm | White Owls | 10 pm | Jen Kearney & Lost Onion
TOMMY DOYLE'S AT HARVARD | Cambridge | 9 pm | DJ Big Lebowski
WOLF DEN AT MOHEGAN SUN | Uncasville | Noon + 7 pm | Bronx Wanderers

TUESDAY 7

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | Pariah Beat
ALL ASIA CAFÉ | Cambridge | 6:30 pm | "Ashley's Showcase"
ATWOOD'S TAVERN | Cambridge | 10 pm | Lou Ulrich + Alex MacDougall
BURREN | Somerville | 6:30 pm | "Open Mic"
CAFÉ 47 | Boston | "Berklee Jazz Music"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Bluegrass Pickin' Party" | 10 pm | Boston City Limits
CHURCH | Boston | 8 pm | Urban Nerdz + Sergio Didenko + Famous Nobodies
CLUB PASSIM | Cambridge | 8 pm | Heather Masse
IRON HORSE MUSIC HALL | Northampton | 10 pm | "Latin Night"
JOHNNY D'S | Somerville | 8 pm | Matuto
LIZARD LOUNGE | Cambridge | 8:30 pm | Giant Kings
MIDDLE EAST DOWNSTAIRS | Cambridge | "Throwed"
O'BRIEN'S | Allston | 9 pm | Alex Pashoian Band + JVD & Backporch Smokers + Jeff Michaels Band
OM RESTAURANT & LOUNGE | Cambridge | 9:30 pm | "Live Brazilian Jazz"
OUTPOST | Cambridge | 8 pm | "Boston Free Jazz Association Open Jam"
PARADISE ROCK CLUB | Boston | Tortoise + Greg Davis & Ben Vida
PLOUGH & STARS | Cambridge | 10:30 pm | Jimmy Ryan + Larry Dersch
RAMROD | Boston | 10 pm | "Nox" with DJ Victor Von BOOM
ROYALE | Boston | 8 pm | Kele [Bloc Party] + Does It Offend You, Yeah
RYLES | Cambridge | 8:30 pm | Claire Dickson Trio
SMOKEN' JOE'S BBQ | Brighton | 7:30 pm | Soul Alley
TIKI HIDEAWAY AT HOWARD JOHNSON | Boston | 7 pm | "Fenway Jazz Jam"
TOAD | Cambridge | 10 pm | Chuck E. Costa
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | Nick Motil + Drugs & Gum
T.T. THE BEAR'S PLACE | Cambridge | Someone Still Loves You Boris Yeltsin + Telekinesis + Golden Bloom
VENU | Boston | 10 pm | "Rumor Tuesdays" with DJ Roger M +DJ Hectik
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Rush Hour

WEDNESDAY 8

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 9 pm | "Open Mic" | 10:30 pm | Zayde Buti
ATWOOD'S TAVERN | Cambridge | 10 pm | Elastic Waste Band
C-NOTE | Hull | "Open Mic Night"
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | "Candy's Blues, Jazz & Rock Jam"
CHURCH | Boston | 7 pm | Daniel Ouellette and the Shobijin + Faebotica + Project Tree + Chemical Distance
CLUB PASSIM | Cambridge | 8 pm | Annie Keating + Liz Queler
DISTRICT | Boston | 10 pm | "Classic Wednesdays" with DJ Tanno
FUSION 5 | Foxboro | "S.I.N. - Service Industry Night"
GREAT SCOTT | Allston | 9 pm | Nassy + Bronzed Chorus + Caravela + Daybreaker
IRON HORSE MUSIC HALL | Northampton | 7 pm | Wayne "The Train" Hancock + Two Man Gentlemen Band
JOHNNY D'S | Somerville | Product
LIZARD LOUNGE | Cambridge | 8:30 pm | Danielle Miraglia + Baker Thomas Band + John Elliot
LUCKY DOG MUSIC HALL | Worcester | 8 pm | Dogs + Mahawaston + Butterfly Molly
MIDDLE EAST DOWNSTAIRS | Cambridge | Hot Hot Heat + 22-20s + Hey Rosetta!
MIDDLE EAST UPSTAIRS | Cambridge | Crimis + Basement Band + Robbie Loggia
MIDWAY CAFÉ | Jamaica Plain | Rick Berlin & Friends
MILKY WAY | Jamaica Plain | Erin Harpe & Delta Swingers
OM RESTAURANT & LOUNGE | Cambridge | 9 pm | "Live Jazz"
P.A.'S LOUNGE | Somerville | Chop Tops + Step 3 + Talk Boys
PHOENIX LANDING | Cambridge | 10 pm | "Midweek Techno"
PLOUGH & STARS | Cambridge | 10:30 pm | Chris Warren [Viva Viva] + MMOSS + Banditas
RAMROD | Boston | 10 pm | "Hump This!" with DJ Mike Giller
RUMOR | Boston | 10 pm | "Latin Club" with DJ Adilson
RYLES | Cambridge | 9 pm | Banda Lua
SMOKEN' JOE'S BBQ | Brighton | 7:30 pm | Alizon Lissance + Diane Blue
TOAD | Cambridge | 7 pm | Fandango | 10 pm | Jimmy Ryan + Tim Gearan + Eric Royer + Christian McNeill
T.T. THE BEAR'S PLACE | Cambridge | Action Verbs + Elsinore + Acre
VENU | Boston | 10 pm | "Latin Club" with DJ Adilson
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Savage Brothers Band
WONDER BAR | Allston | "Legacy"

THURSDAY 9

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" | 7 pm | Brittany Pappas
ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set"
BURREN | Somerville | Scattershot
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | Chicken Slacks
CHURCH | Boston | 8 pm | Milque-Toast & Co. + Resurrectionists + Tall Tall Trees + Autumn Hollow Band
CLUB PASSIM | Cambridge | 8 pm | Young Dads
DISTRICT | Boston | 10 pm | "In Thursdays"
ESTATE | Boston | 10 pm | "Clamlife"
FIREPLACE | Brookline | 9:30 pm | Sonhozinho
GREAT SCOTT | Allston | 9 pm | Pray For Polanski + Little Motel + Streight Angular
HARPERS FERRY | Allston | Heavy Pets
HENNESSY'S | Boston | 8 pm | Twin Berlin
HOUSE OF BLUES | Boston | 8 pm | Collie Buddz + Mighty Mystic + The Holdup + iLa Mawana
IRON HORSE MUSIC HALL | Northampton | 8:30 pm | Toubab Krewe + Fear Nuttin' Band
JOHNNY D'S | Somerville | La La Brooks + Jenny Dee & the Deelinquents
LILY PAD | Cambridge | 7 pm | Rosetta Trio + Stephan Crump | 10 pm | Shereie

CLUB DIRECTORY

ALCHEMIST LOUNGE | 617.477.5741 | 435 South Huntington Ave, Jamaica Plain
ALL ASIA CAFÉ | 617.497.1544 | 334 Mass Ave, Cambridge
ATWOOD'S TAVERN | 617.864.2792 | 877 Cambridge St, Cambridge
BEEHIVE | 617.423.0069 | 541 Tremont St, Boston
BURREN | 617.776.6896 | 247 Elm St, Somerville
C-NOTE | 781.925.4300 | 159 Nantasket Ave, Hull
CABARET THEATRE AT MOHEGAN SUN | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
CAFÉ 47 | 617.536.1577 | 47 Mass Ave, Boston
CAFÉ 939 | 617.747.6040 | 939 Boylston St, Boston
CANTAB LOUNGE | 617.354.2685 | 738 Mass Ave, Cambridge
CHURCH | 617.236.7600 | 69 Kilmarnock St, Boston
CLUB LIDO | 781.289.3080 | 1290 North Shore Rd, Revere
CLUB PASSIM | 617.492.7679 | 47 Palmer St, Cambridge
COLONIAL INN | 978.369.9200 | 48 Monument Square, Concord
COMEDY STUDIO | 617.661.6507 | 1236 Mass Ave, Cambridge
COMMON GROUND | 617.783.2071 | 85 Harvard Ave, Allston
DADDY'S BEACH CLUB | 781.925.3600 | 280 Nantasket Ave, Hull
DANTE'S OF MARLBOROUGH AT FIREFLY'S | 508.357.8883 | 350 East Main St, Marlborough
DISTRICT | 781.338.9977 | 180 Lincoln St, Boston
ESTATE | 617.351.7000 | 1 Boylston Pl, Boston
FELT | 617.350.5555 | 533 Washington St, Boston
FIREPLACE | 617.975.1900 | 1634 Beacon St, Brookline
FUSION 5 | 508.543.0599 | 105 Washington St, Foxborough
GIGGLES COMEDY CLUB | 781.233.9950 | at Prince Restaurant, 517 Broadway, Saugus
GOOD LIFE | 617.451.2622 | 28 Kingston St, Boston
GREAT SCOTT | 617.566.9014 | 1222 Comm Ave, Allston
HARP | 617.742.1010 | 85 Causeway St, Boston
HARPERS FERRY | 617.254.7380 | 158 Brighton Ave, Allston
HENNESSY'S | 617.742.2121 | 25 Union St, Boston
HOUSE OF BLUES | 888.693.2583 | 36 Lansdowne St, Boston
IMPROV ASYLUM | 617.263.6887 | 216 Hanover St, Boston
IMPROVBOSTON | 617.576.1253 | 40 Prospect St, Cambridge
IRON HORSE MUSIC HALL | 413.586.8686 | 20 Center St, Northampton
JOHNNY D'S | 617.776.2004 | 17 Holland St, Somerville
KINSALE | 617.742.5577 | 2 Center Plaza, Boston
KOWLOON KOMEDY | 617.248.9700 | 948 Broadway, Saugus
LILY PAD | 617.497.0823 | 1353 Cambridge St, Cambridge
LIZARD LOUNGE | 617.547.0759 | 1667 Mass Ave, Cambridge
LUCKY DOG MUSIC HALL | 508.363.1888 | 89 Green St, Worcester
LUCKY'S LOUNGE | 617.357.5825 | 355 Congress St, Boston
LUPO'S AT THE STRAND | 401.272.5876 | 79 Washington St, Providence, RI
MIDDLE EAST | 617.864.EAST | 472-480 Mass Ave, Cambridge
MIDWAY CAFÉ | 617.524.9038 | 3496 Washington St, Jamaica Plain
MILKY WAY | 617.524.3740 | at The Brewery, 284 Armory St, Jamaica Plain
MOTTLEY'S COMEDY CLUB | 877.61.LAUGH | 61 Chatham St, Boston
NICK'S COMEDY STOP | 617.438.1068 | 100 Warrenton St, Boston
O'BRIEN'S | 617.782.6245 | 3 Harvard Ave, Allston
OLIVER'S | 617.536.4840 | 62 Brookline Ave, Boston
OM RESTAURANT & LOUNGE | 617.576.2800 | 92 Winthrop St, Cambridge
OUTPOST | 617.876.0860 | 186 1/2 Hampshire St, Cambridge
PALLADIUM | 508.797.9696 | 261 Main St, Worcester
PARADISE ROCK CLUB | 617.562.8814 | 967 Comm Ave, Boston
P.A.'S LOUNGE | 617.776.1557 | 345 Somerville Ave, Somerville
PHOENIX LANDING | 617.576.6260 | 512 Mass Ave, Cambridge
PLOUGH & STARS | 617.576.0032 | 912 Mass Ave, Cambridge
PRECINCT | 617.623.9211 | 70 Union Sqare, Somerville
RAMROD | 617.266.2986 | 1254 Boylston St, Boston
REGATTABAR | 617.661.5000 | at the Charles Hotel, 1 Bennett St, Cambridge
RISE | 617.423.7473 | 306 Stuart St, Boston
ROGGIE'S | 617.566.1880 | 356 Chestnut Hill Ave, Brighton
ROSEBUD BAR & LOUNGE | 617.666.6015 | 381 Summer St, Somerville
ROYALE | 617.338.7699 | 279 Tremont St, Boston
RUMOR | 617.422.0045 | 100 Warrenton St, Boston
RYLES | 617.876.9330 | 212 Hampshire St, Cambridge
SALLY O'BRIEN'S | 617.666.3589 | 335 Somerville Ave, Somerville
SAVANT PROJECT | 617.566.5958 | 1625 Tremont St, Boston
SCULLERS JAZZ CLUB | 617.783.0090 | 400 Soldiers Field Rd, Boston
SHOWCASE LIVE | 888.354.7042 | 23 Patriot Pl, Foxboro
SMOKEN' JOE'S BBQ | 617.254.5227 | 352 Washington St, Brighton
TIKI HIDEAWAY AT HOWARD JOHNSON | 617.267.3100 | 1271 Boylston St, Boston
TINKER'S SON | 781.561.7361 | 707 Main St, Norwell
TOAD | 617.497.4950 | 1920 Mass Ave, Cambridge
TOMMY DOYLE'S AT HARVARD | 617.864.1311 | 96 Winthrop St, Cambridge
TOMMY DOYLE'S KENDALL | 617.225.0888 | 1 Kendall Square, Cambridge
T.T. THE BEAR'S PLACE | 617.492.0082 | 10 Brookline St, Cambridge
VENU | 617.338.8061 | 100 Warrenton St, Boston
VILLAGE SMOKEHOUSE-LOWELL | 978.441.2278 | 98 Middle St, Lowell
WELLFLEET BEACHCOMBER | 508.349.6055 | Cahoon Hollow Beach, Wellfleet
WILBUR THEATRE | 617.423.4008 | 106 Boylston St, Boston
WOLF DEN AT MOHEGAN SUN | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
WONDER BAR | 617.351.2665 | 186 Harvard Ave, Allston

DES BISHOP does stand-up at the Wilbur Theatre on Saturday.

LIZARD LOUNGE | Cambridge | 8:30 pm | Brothers McCann
LUCKY DOG MUSIC HALL | Worcester | 8 pm | Flock of Assholes + Miranda + These Magnificent Tapeworms
MIDDLE EAST DOWNSTAIRS | Cambridge | Beautiful Girls + Passafire + Orgone
MIDDLE EAST UPSTAIRS | Cambridge | B.L.O.W.W. + King Hell
MIDWAY CAFÉ | Jamaica Plain | 10 pm | DJ Summer's Eve
MILKY WAY | Jamaica Plain | "Sexy & Sophisticated"
O'BRIEN'S | Allston | 9 pm | Baliset + New Idea Society + Mood + Spirit Animal
OM RESTAURANT & LOUNGE | Cambridge | 10:30 pm | "Silent Disco"
OUTPOST | Cambridge | 8 pm | Jim Hobbs + Alan Chase + Luther Gray
PALLADIUM | Worcester | 7 pm | Birthday Massacre
P.A.'S LOUNGE | Somerville | Magic People + Whore Paint
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with Crook & Lenore
PLOUGH & STARS | Cambridge | 10:30 pm | "Folk Fest"
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
REGATTABAR | Cambridge | 7:30 pm | Musaner
RUMOR | Boston | 10 pm | "Signature Thursdays" with DJ Roger M + DJ JC
SALLY O'BRIEN'S | Somerville | 9 pm | Greg Klyma
SCULLERS JAZZ CLUB | Boston | 8 pm | Paris Troika
SHOWCASE LIVE | Foxboro | 8 pm | Lee Brice
SMOKEN' JOE'S BBQ | Brighton | 8:30 pm | Phil Pemberton Band + Ron Levy
TOAD | Cambridge | 7 pm | Melverne Taylor & His Fabulous Meltones
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | DJ Special K + Replicas
T.T. THE BEAR'S PLACE | Cambridge | Apple Betty + This Blue Heaven + Backup Factor + Apollo Run
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Souled Out

COMEDY

THURSDAY 2
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Eve Malapiante + Julie K. + Matt Bowker + Ryan Conners + Tom Dunlap
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | "Harry Gordon Roasts America"

FRIDAY 3
See Club Directory for phone numbers and addresses.
CABARET THEATRE AT MOHEGAN SUN | 9 pm | Stephanie Peters + Tim Homayoon + Rob Falcone
COMEDY STUDIO | 8 pm | Rick Canavan + Daniella Capolino + Matt D. + Nate Johnson + Corey Manning
GIGGLES COMEDY CLUB | 7:15 + 9:30 pm | Lenny Clarke + Tony V + Artie Januario
IMPROV ASYLUM | 8 + 10 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 10 pm | "Friday Night Face-Off" | 11:30 pm | "Night Cap"
KOWLOON KOMEDY | 8:30 pm | Tom Cotter
MOTTLEY'S COMEDY CLUB | 8 pm | Carole Montgomery + Jessie Baade
NICK'S COMEDY STOP | 8:30 pm | Mike Donovan

SATURDAY 4
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Rick Jenkins + Rick Canavan + David Cope + Ed Domingues + Shawn Donovan
GIGGLES COMEDY CLUB | 7:15 + 9:30 pm | Lenny Clarke + Tony V + Artie Januario
IMPROV ASYLUM | 8 + 10 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 6 pm | "Family Show"
KOWLOON KOMEDY | 8:30 pm | Tom Cotter
MOTTLEY'S COMEDY CLUB | 8 pm | Carole Montgomery + Jessie Baade
WILBUR THEATRE | 7 pm | Des Bishop

SUNDAY 5
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Bethany Van Delft + Ed Dominguez + Andrew Durso + Hannie Khalil + Dave Kennedy
GIGGLES COMEDY CLUB | 8 pm | Lenny Clarke + Tony V + Artie Januario
IMPROV ASYLUM | 8 pm | "Lost in Boston"
IMPROVBOSTON MAIN THEATER | 7 pm | "Open Comedy Jam"

TUESDAY 7
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | "Mystery Lounge!"
IMPROV ASYLUM | 8 pm | "House Teams"
ROGGIE'S | 8:30 pm | "Laugh Dungeon Open Mic"

WEDNESDAY 8
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Jimmy Anicet + Belinda Borrelli + Doug Chagnon + Chris Dimitrakopouilos + Corey Manning
IMPROVBOSTON MAIN THEATER | 7 pm | "Boston Improv Festival"

THURSDAY 9
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Sean Sullivan + Mike Abramson + Lue Avent + Theresa Condito + Shane Copeland
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 7 pm | "Boston Improv Festival"
MOTTLEY'S COMEDY CLUB | 8 pm | "The Dress Up Show"

CONCERTS

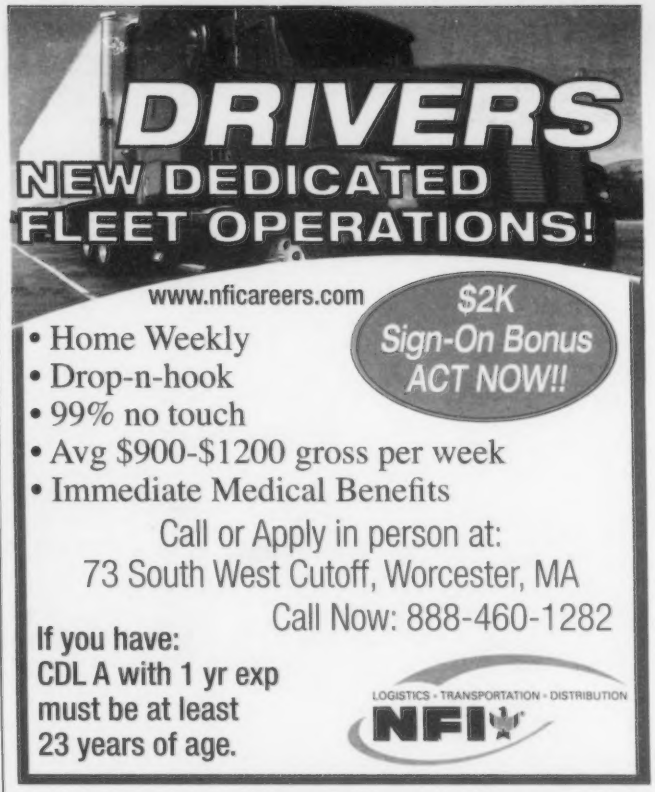
Popular

THURSDAY 2
MARCIA BALL | 8:15 pm | Payomet Performing Arts Center, Highlands Center at Cape Cod National Seashore, North Truro | $25-$40 | 508.487.5400
RAMONA BORTHWICK QUINTET | 7 pm | St. John's Episcopal Church, 1 Roanoke Ave, Jamaica Plain | $10 suggested donation | 617.524.2999
LIHI HARUVI | Noon | Kendall Square, Cambridge | Free | berklee.edu
WHITE HEAT SWING ORCHESTRA + EULA LAWRENCE | 6:30 pm | Tower Hill Botanic Garden, 11 French Dr, Boylston | $22; $16 students | 508.869.6111

FRIDAY 3
JOHN CAFFERTY AND THE BEAVER BROWN BAND | 8 pm | Blue Ocean Music Hall, 4 Oceanfront North, Salisbury | $40 | 978.462.5888 or blueoceanhall.com
GANDALF MURPHY AND THE SLAMBOVIAN CIRCUS OF DREAMS | 7:30 pm | Boarding House Park, 40 French St, Lowell | $20; $16 advance | 978.970.5200 or lowellsummermusic.org
GIANT PANDA GUERILLA DUB SQUAD | 8 pm | Rock On! Concert Cruise, 60 Rowes Wharf, Boston | $25 | rockonconcerts.com
HEAVY CREAM + SWEET APPLE | 8 pm | Flywheel Arts Collective, 23 Main St, Easthampton | $8 | 413.527.9800
DONNA SUMMER | 8 pm | MGM Grand at Foxwoods, 39 Norwich Westerly Rd, Ledyard, CT | $55-$75 | 800.745.3000 or ticketmaster.com

SATURDAY 4
AEROSMITH + MIGHTY MIGHTY BOSSTONES | 8 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $135-$185 | 800.745.3000 or ticketmaster.com
LAURENCE HOBGOOD TRIO + KURT ELLING | Part of the Tanglewood Jazz Festival | 8 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $19-$77 | 888.266.1200 or bso.org
***RADIO DELUXE* WITH JANE MONHEIT** | Part of the Tanglewood Jazz Festival | 2 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $19-$56 | 888.266.1200 or bso.org
SOUTHSIDE JOHNNY AND THE ASBURY JUKES | 7:30 pm | Boarding House Park, 40 French St, Lowell | $30; $24 advance | 978.970.5200 or lowellsummermusic.org

SUNDAY 5
JEFFREY BROUSSARD AND THE
Continued on p 42



the middle east
cambridge, ma — central sq.
mideastclub.com — zuzubar.com
(617) 864-EAST - ticketweb.com
@mideastclub — @zuzubar

DOWNSTAIRS:
FRI 9/3 FU MANCHU, BLACK TUSK, MONGREL
SAT 9/4 FAR FROM FINISHED (CD RELEASE) HAVE NOTS, BURNING STREETS, LENNY LASHLEY (OF DARKBUSTER)
SUN 9/5 SWEET APPLE (FEAT J MASCIS, MEMS OF COBRA VERDE, WITCH) BLACK HELICOPTER, ZOMBIE RADIO - ALL AGES - $15
MON 9/6 SHELLAC, HELEN MONEY
TUE 9/7 THROWED FT. RESIDENT DJ EMARCE INNERPARTYSYSTEM (DJ SET), BLATTA & INESHA, WILL EASTMAN (DC/PLANT MUSIC)
WED 9/8 MASSCONCERTS PRESENTS HOT HOT HEAT 22-20S, HEY ROSETTA!
THU 9/9 THE BEAUTIFUL GIRLS, PASSAFIRE, ORGONE
FRI 9/10 TOWNSHIP, MELLOW BRAVO (CD RELEASE) GOZU, ZIP-TIE HANDCUFFS, DJ NOOK

UPSTAIRS:
THU 9/2 lou barlow + the missingmen WYE OAK, THE UNFAMILIARS
FRI 9/3 TEAM SHRED PRESENTS CALL 2 CONSCIOUSNESS SLOW CENTURY, HOT MOLASSES, THE TIN THISTLES
SAT 9/4 BLANKS '77, BLOOD STAINED BRINDLE ASHERS, SIDE EFFECTS, THE SPATS - ALL AGES -NOTE: 1PM
SAT 9/4 8PM BR1GHT PR1MATE (CD RELEASE), ACTIVE KNOWLEDGE, OXYGEN STAR), DISASTERPEACE + MORE
SUN 9/5 TEAM SHRED PRESENTS FOR SLEEPING OR JUMPING ART DECADE, MEASURE (FROM BROOKLYN)
MON 9/6 VOIGT-KAMPFF, SLEDGE
TUE 9/7 LEEDZ EDUTAINMENT PRESENTS: BACK TO SCHOOL BATTLE
WED 9/8 GRIMIS, HELLO ECHO, EMIL & FRIENDS, + MORE

NEW SHOWS
9/19 THE DAILY PRAVDA, A WISH FOR FIRE, ALCHEMILLA, OILHEAD
9/21 REKS, MOE POPE
SINGAPORE KANE, RAW SPILLAGE KALI, JFK, WHISPERS
9/24 BUXTER HOOT'N
9/26 NAREE, NIHILITY, COMPLIMENTS OF THE VICTIM
9/29 GRANT HART (OF HÜSKER DÜ)
10/1 TODD CAREY, NATHAN ANGELO & ANDREW HOOVER
10/2 THE BLUE PAGES, NIGHT OF OUR LIVES, LETTERDAY
10/7 BESS ROGERS + ALLISON WEISS
10/11 FRANK FETTI
10/14 THE BACKUP FACTOR, THE ACTION VERBS, HOLLOW SOUND, THE IDLE KING
10/29 DEAD O WEEN FT. PLAYIN' DEAD
11/3 THE SUMMER SET, STEREO SKYLINE, MOD SUN, THE DOWNTOWN FICTION, AUSTIN GIBBS
11/9 LIGHTS

ZUZU
THUR DJ NIGHTTIME GALLAGHER
FRI SOLIDI WITH FLAVORHEARD
SAT SOUL-LE-LUH-JAH w/ JOHN FUNKE
SUN BOMO - FOXY
MON NIGHT OF THE LIVING DEADHEAD
MANY MANSIONS, JARVIS EARNSHAW, MAGICAL MISTAKES (LA)
TUES NU LIFE W/ RIZZLA + D'HANA
WED YOUNG TURKS w/ KING EVROCK

CORNER
THUR JAMIE LYNN HART
FRI FUNK FRIDAY w/ JUST ADD WATER
SAT PO' BOYZ HAMMOND B-3 ORGAN TRIO
SUN BELLY DANCING WITH XYLINIA
MON CUT THE CORD ACOUSTIC PUNK
TUES ANDERSON COMEDY TROUPE HO
WED BELLY DANCING with SARDIS & OKBARI (BAND)

FOLLOW, FAN, AND FRIEND US @MIDEASTCLUB AND @ZUZUBAR FOR THE LATEST NEWS

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TUESDAY, OCTOBER 5
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TICKETS ON SALE FRIDAY, JUNE 25 AT 10AM AT WWW.THEWILBUR.COM, ALL TICKETMASTER LOCATIONS OR CHARGE BY PHONE 1-800-745-3000
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WWW.SQUAREPEGCONCERTS.COM TWITTER.COM/SQUAREPEGNW
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CONCERT TICKETS
MOVIE TICKETS
DVDS
EVENTS
BOOKS
FREE STUFF
THEPHOENIX.COM/CONTESTS
THE BOSTON PHOENIX

Listings

Continued from p 41

CREOLE COWBOYS | 8:15 pm | Payomet Performing Arts Center, Highlands Center at Cape Cod National Seashore, North Truro | $20-$30 | 508.487.5400
"CELEBRATE GLOUCESTER" | With Charles Neville + Roomful of Blues + KBMC + Allen Estes + Chelsea Berry + Pete Lindberg + Inge Berg + more | 3-10 pm | I4-C2, 65 Rogers St, Gloucester | $15 | celebrategloucester.com
EDDIE DANIELS-BOB JAMES QUARTET + LEGENDARY COUNT BASIE ORCHESTRA | Part of the Tanglewood Jazz Festival | 2 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $19-$56 | 888.266.1200 or bso.org
JULIAN LAGE GROUP + DONAL FOX QUARTET + MAYA BEISER | Part of the Tanglewood Jazz Festival | 8 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $18-$62 | 888.266.1200 or bso.org
TREY SONGZ + MONICA | 8 pm | MGM Grand at Foxwoods, 39 Norwich Westerly Rd, Ledyard, CT | $50-$75 | 800.745.3000 or ticketmaster.com

TUESDAY 7
"TUESDAY NIGHT BLUES" | Mike Paolucci | 8 pm | Steve's Backstage Pass, 15 School St, Taunton | 508.824.4143

WEDNESDAY 8
AIRBORNE TOXIC EVENT FEATURING THE CALDER QUARTET [ACOUSTIC] | 7:30 pm | Somerville Theatre, 55 Davis Square, Somerville | $25 | 800.745.3000 or ticketmaster.com

THURSDAY 9
TOBY KEITH + TRACE ADKINS | 7:17 pm | Verizon Wireless Arena, 555 Elm Street, Manchester, NH | $48.75-$58.75 | 800.745.3000 or ticketmaster.com

Classical

THURSDAY 2
KAEDE KIRCHER | Violin recital | 6 pm | Hyde Park Library, 35 Harvard Ave, Hyde Park | Free | 617.361.2524

SUNDAY 5
KALICHSTEIN, LAREDO, ROBINSON TRIO | Beethoven's Piano Trio No. 4, Schumann's Piano Trio No. 1, and Mendelssohn's Piano Trio No. 1 | 3 pm | South Mountain's Concert Hall, South St, Pittsfield | $35 | 413.442.2106

MONDAY 6
"LUTHERAN MUSIC AS PART OF WORLD HERITAGE" | Organ students from Budapest's Liszt Academy perform chorale preludes, liturgical pieces, and compositions paying homage to István Koloss and Gábor Lehotka | 7 pm | First Lutheran Church of Boston, 299 Berkeley St, Boston | $15; $10 students, seniors | 617.536.8851

WEDNESDAY 8
SCHUMANN LIEDERFEST VI | Schumann program: *Minnespiel*, "Der Contrabandiste," and *Spanisches Liederspiel* | 5:30 pm | Church of St. John the Evangelist, 35 Bowdoin St, Boston | Free | 617.227.5242

THURSDAY 9
LEONARDO CIAMPA | Chopin program: Préludes Opus 28 No. 11 and Opus 28 No. 6; Mazurka Opus 30 No. 1; Polonaise Opus 40 No. 1; Waltz Opus 64 No. 2; Étude Opus 10 No. 3; Ballade No. 3 | 12:15 pm | First Church in Boston, 66 Marlborough St, Boston | Donations welcome | 617.267.6730
CAROL MESSINA AND ELLEN OAK | Messina plays Debussy's *Arabesque* No. 1 and Chopin's Nocturne Opus 27 No. 1 and accompanies Oak in three Gregorian chants, three songs by Ned Rorem, and single selections by Debussy, Fauré, Purcell, and Thompson | 7 pm | St. John's Episcopal Church, 1 Roanoke Ave, Jamaica Plain | $10 | 617.524.2999

DANCE

FRIDAY 3
EXQUISITE CORPSE DANCE THEATRE | *The Book of Lilith* | Fri-Sun 7:30 pm | Salem Theatre Company, 90 Lafayette St, Salem | $25 | 978.790.8546

SATURDAY 4
EXQUISITE CORPSE DANCE THEATRE | See listing for Fri

SUNDAY 5
EXQUISITE CORPSE DANCE THEATRE | See listing for Fri

LIT EVENTS

THURSDAY 2
ALAN KHAZEI | *Big Citizenship: How Pragmatic Idealism Can Bring Out the Best in America* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
SEPTEMBER OPEN MIC | Hosted by Beatrice Greene | 7 pm | Jamaicaway Books & Gifts, 676 Centre St, Jamaica Plain | Free | 617.983.3204

TUESDAY 7
CHARLES FRIED AND GREGORY FRIED | *Because It Is Wrong: Torture, Privacy, and Presidential Power in the Age of Terror* discussion | 6 pm | Brattle Theatre, 40 Brattle St, Cambridge | $5 | 617.661.1515
DAPHNE KALOTAY | *Russian Winter* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

WEDNESDAY 8
MELISSA NEWMAN-EVANS | poetry reading | 8 pm | Cantab Lounge, 738 Mass Ave, Cambridge | $3 | 617.354.2685

THURSDAY 9
DANIEL JOHNSON | *How To Catch a Falling Knife* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
MARK OLDMAN | Oldman's *Brave New World of Wine* discussion and wine tasting | 6:30 pm | UpStairs on the Square, 91 Winthrop St, Cambridge | $52 | 617.864.1933

TALKS

TUESDAY 7
"SCIENCE AND COOKING: A DIALOGUE" | With Harold McGee, Ferran Adrià [elBulli], and José Andrés [minibar, Jaleo, the Bazaar] and commentary/moderation from Harvard professors David Weitz and Michael Brenner | 7 pm | Loeb Drama Center, 64 Brattle St, Cambridge | OFFICIALLY SOLD OUT | 617.496.2222

WEDNESDAY 8
"LISTEN, MY CHILDREN: 'PAUL REVERE'S RIDE' IN POETRY AND LEGEND" | With Charles Bahne | 6:30 pm | Old South Meeting House, 310 Washington St, Boston | Free | 617.482.6439
"SHAKER STYLE" | 7 pm | Fruitlands Museums, 102 Prospect Hill, Harvard | $15 | 978.456.3924

THURSDAY 9
"EARLY AMERICAN COOKBOOK AUTHORS AND SLAVERY: DIRECT AND INDIRECT TRACES OF AFRICAN-AMERICAN COOKING" | With Journalist Mark Zanger | 7 pm | Jamaicaway Books & Gifts, 676 Centre St, Jamaica Plain | Free | 617.983.3204

EVENTS

THURSDAY 2
CASTLE HILL LANDSCAPE TOURS | 90-minute tour of the European-inspired landscape | Thurs + Sat 10 am | Castle Hill House Tours, 290 Argilla Rd, Ipswich | $5 | 978.356.4351
HARPOON TASTING | Featuring seasonal brews | 6 pm | Morton's the Steakhouse, 2 Seaport Lane, Boston | $30 | 617.526.0410

FRIDAY 3
BOSTON TATTOO CONVENTION | Seminars from top-tier artists, a fine-art gallery, live music, tattooing from a plethora of visiting artists, contests, performances, fashion shows, and more | Fri 1 pm-midnight; Sat-Sun noon-midnight; Mon noon-10 pm | Sheraton Boston Hotel, 39 Dalton St, Boston | $25; $20 advance; four-day pass $55; $45 advance | bostontattooconvention.com

SATURDAY 4
PAINE HOUSE OPEN HOUSE | Self-guided tours | 11 am | Paine House, Jeffrey's Neck Rd, Ipswich | Free | thetrustees.org
BOSTON TATTOO CONVENTION | See listing for Fri
CASTLE HILL LANDSCAPE TOURS | See listing for Thurs

SUNDAY 5
BOSTON TATTOO CONVENTION | See listing for Fri

MONDAY 6
BOSTON TATTOO CONVENTION | See listing for Fri

THURSDAY 9
CASTLE HILL LANDSCAPE TOURS | See listing for previous Thurs

FAIRS AND FESTIVALS

FRIDAY 3
MASS BREWERS SUMMERFEST | Featuring 80 beers from 20-plus member breweries | 6 pm | World Trade Center Head House Concourse, 200 Seaport Blvd, Boston | $29-$35 | massbrewersguild.org

SATURDAY 4
KING RICHARD'S FAIRE | Re-creation of a 16th-century English marketplace, with actors, dancers, puppeteers, jugglers, minstrels, mimes, magicians, and musicians | Sat-Mon 10:30 am | King Richard's Faire, Route 58, Carver | $26 | kingrichardsfaire.net

SUNDAY 5
PLYMOUTH AIR FAIR | Aerobatic demonstrations, fly-bys, aircraft static displays, antique and classic cars, helicopter rides, plane rides, helicopter golf-ball drop, raffle, scenic flights, and kids activities | 10 am-4 pm | Plymouth Municipal Airport, 246 South Meadow Rd, Plymouth | Free | 978.430.0750
KING RICHARD'S FAIRE | See listing for Sat

JESSICA MOLASKEY hosts *Radio Deluxe* with her husband, John Pizzarelli, at the Tanglewood Jazz Festival on Saturday.

AIRBORNE TOXIC EVENT play a sold-out show with the Calder Quartet at the Somerville Theatre on Wednesday.

MONDAY 6
KING RICHARD'S FAIRE | See listing for Sat

MARKETS

THURSDAY 2
BELMONT FARMERS' MARKET | 1:30-7 pm | Belmont Center parking lot, Cross St + Channing Rd, Belmont | Free | 617.484.0170 or belmontfarmersmarket.org
BOWDOIN SQUARE FARMERS' MARKET | 3-6:30 pm | Bowdoin Street Health Center, 230 Bowdoin St, Dorchester | Free | 781.893.8222
BROOKLINE FARMERS' MARKET | 1:30 pm–dusk | Centre Street parking lot, near Beacon + Centre Sts, Coolidge Corner, Brookline | Free | 617.566.8005
CODMAN SQUARE FARMERS' MARKET | 1-6 pm | Codman Commons, Washington St + Talbot Ave, Dorchester | Free | 781.893.8222
DUDLEY TOWN COMMON FARMERS' MARKET | Thurs + Tues 3-7 pm | Dudley Town Common, Dudley St + Blue Hill Ave, Roxbury | Free | 617.442.1322 x 13
EAST BOSTON FARMERS' MARKET | 3-7 pm | Central Square at Meridian, Bennington + Border Sts, East Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
KENDALL SQUARE FARMERS' MARKET | 11 am–2 pm | 500 Kendall St, Kendall Square, Cambridge | Free | 617.225.2440
MALDEN FARMERS' MARKET | 10 am–6 pm | Heritage Apartments parking lot, 195 Pleasant St, Malden | Free | 781.321.3485
MEDFORD FARMERS' MARKET | 3-7 pm | 2151 Mystic Valley Pkwy, Medford | Free | 781.874.9473
MISSION HILL FARMERS' MARKET | Thurs 11 am–6 pm | Huntington Ave + Tremont St, Brigham Circle, Roxbury Crossing | Free | 617.427.7399
PRUDENTIAL CENTER FARMERS' MARKET | 11 am–6 pm | Prudential Center, 800 Boylston St entrance, Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
REVERE BEACH FARMERS' MARKET | Noon–6 pm | William C. Reinstein Bandstand, Revere Beach | Free | 781.485.6156

FRIDAY 3
ALLSTON FARMERS' MARKET | 3-7 pm | Parking lot at North Harvard St + Western Ave [south of Harvard Stadium], Lower Allston | Free | 617.495.8052
CHARLES SQUARE FARMERS' MARKET | Fri noon–6 pm; Sun 10 am–3 pm | Charles Hotel Courtyard, 1 Bennett St, Harvard Square, Cambridge | Free | 508.446.5806
COPLEY SQUARE FARMERS' MARKET | Fri + Tues 11 am–6 pm | Copley Square, along St James Ave and Dartmouth St, Boston | Free | 781.893.8222
MELROSE FARMERS' MARKET | 4-8 pm | First United Methodist Church, 645 Main St, Melrose | Free
PEABODY SQUARE FARMERS' MARKET | 3-7 pm | Odwin Learning Center, 1963 Dorchester Ave, Dorchester | Free | mass.gov/agr/massgrown/farmers_markets.htm
QUINCY FARMERS' MARKET | 11:30 am–5:30 pm | John Hancock Municipal parking lot [across from the Courthouse], Quincy | Free | 617.479.1601

SATURDAY 4
BRAINTREE FARMERS' MARKET | 9 am–1 pm | Braintree Town Hall Mall, Washington St, Braintree | Free | sustainablebraintree.org/food
CAMBRIDGEPORT FARMERS' MARKET | 10 am–3 pm | Morse School parking lot, Magazine St + Memorial Dr, Cambridge | Free | 508.446.5806
CHELSEA COMMUNITY FARMERS' MARKET | 9 am–1 pm | Chelsea Square [in front of the police station], Chelsea | Free | 617.889.6080 x101
FIELDS CORNER FARMERS' MARKET | 9 am–noon | Fields Corner Shopping Center parking lot, Park St, Dorchester | Free | 617.825.3486
JAMAICA PLAIN FARMERS' MARKET | Sat noon–3 pm; Tues noon–5 pm | Bank of America parking lot, 677 Centre St, Jamaica Plain | Free | 508.867.7193
MATTAPAN FARMERS' MARKET | 10 am–2 pm | Church of the Holy Spirit parking lot, 525 River St, Mattapan | Free | 617.414.6878
ROSLINDALE FARMERS' MARKET | 9 am–1:30 pm | Adams Park, Washington St + Cummins Highway, Roslindale | Free | 617.327.4065
UNION SQUARE FARMERS' MARKET | 9 am–1 pm | Union Square Plaza, Somerville | Free | 781.893.8222

SUNDAY 5
CHARLES SQUARE FARMERS' MARKET | See listing for Fri

MONDAY 6
CENTRAL SQUARE FARMERS' MARKET | Noon–6 pm | Parking lot 5, Bishop Allen Drive + Norfolk St, Cambridge | Free | 781.893.8222
SOUTH BOSTON FARMERS' MARKET | Noon–6 pm | West Broadway municipal front parking lot, 460 West Broadway, South Boston | Free | 617.464.5858

TUESDAY 7
DORCHESTER HOUSE FARMERS' MARKET | 11:30 am–1:30 pm | Dorchester House, 1353 Dorchester Ave, Dorchester | Free | 781.893.8222
HARVARD UNIVERSITY FARMERS' MARKET | 12:30-6 pm | Near Sanders Theatre, Kirkland + Oxford Sts, Cambridge | Free | 617.496.8052
NEWTON HIGHLANDS FARMERS' MARKET | 1:30-6 pm | Cold Spring Park, 1200 Beacon St, Newton Highlands | Free | 617.796.1525
COPLEY SQUARE FARMERS' MARKET | See listing for Fri
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for Thurs
JAMAICA PLAIN FARMERS' MARKET | See listing for Sat

WEDNESDAY 8
ARLINGTON FARMERS' MARKET | 2-6:30 pm | Russell Common parking lot, behind Park Terrace, just off Rte 60/Rte 30, Arlington | Free | farmersmarketarlington.googlepages.com
CHARLESTOWN FARMERS' MARKET | 2-7 pm | Main + Austin Sts, Thompson Square, Charlestown | Free | 617.241.8866
DAVIS SQUARE FARMERS' MARKET | Noon–6 pm | Day + Herbert Sts lot, Somerville | Free | 781.893.8222
STONY BROOK FARMERS' MARKET | 4-7 pm | Community Servings, 18 Marbury Terrace, Jamaica Plain | Free | mass.gov/agr/massgrown/farmers_markets.htm
CITY HALL PLAZA FARMERS' MARKET | See listing for Mon

THURSDAY 9
BELMONT FARMERS' MARKET | See listing for previous Thurs
BOWDOIN SQUARE FARMERS' MARKET | See listing for previous Thurs
BROOKLINE FARMERS' MARKET | See listing for previous Thurs
CODMAN SQUARE FARMERS' MARKET | See listing for previous Thurs
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for previous Thurs
EAST BOSTON FARMERS' MARKET | See listing for previous Thurs
KENDALL SQUARE FARMERS' MARKET | See listing for previous Thurs
MALDEN FARMERS' MARKET | See listing for previous Thurs
MEDFORD FARMERS' MARKET | See listing for previous Thurs
MISSION HILL FARMERS' MARKET | See listing for previous Thurs
PRUDENTIAL CENTER FARMERS' MARKET | See listing for previous Thurs
REVERE BEACH FARMERS' MARKET | See listing for previous Thurs

GAY & LESBIAN

THURSDAY 2
GLAMLIFE | Gay night presented by Chris Harris, with hip-hop by DJ Ladue | 10 pm | Estate, 1 Boylston Pl, Boston | Free before 11 pm; $10 after | 617.351.7000
JACQUE'S ANGELS | With Kris Knievil, Melinda Wilson, and special guests | 10:30 pm | Jacque's Cabaret, 79 Broadway, Boston | $6 | 617.426.8902 or jacques-cabaret.com
NO COVER THURSDAYS | Thursday-night dance party with DJ Aga and VJ Rompy | 10 pm | Club Café, 209 Columbus Ave, Boston | Free | 617.536.0966 or clubcafe.com
QUEERAOKE | Dancing, singing, costumes, and Women's Dance Night with DJ Summer's Eve | 10 pm | Midway Café, 3896 Washington St, Jamaica Plain | $5 | 617.524.9038
UPPEREAST AT OM | Lesbian night with two floors of cocktails, dining, dancing, and sultry beats | 10 pm–2 pm | OM, 92 Winthrop St, Cambridge | $5 | uppereastatom.com

FRIDAY 3
FIRST FRIDAYS AT LAUREL | "Unofficial" hot meet-up for professional lesbians | 9 pm | Laurel Grill, 142 Berkeley St, Boston | Free | 617.424.6711 or laurelgrillandbar.com
GUERILLA QUEER BAR | LGBT event where participants flash-mob a different bar each month | 9 pm | Venue TBA | Free | bostonguerrilla.com
MISS-LEADING LADIES | With Kris Knievil, Destiny, Mizery, Lakia Mondale, Fena Barbitall | Fri 10:15 pm; Sat 8 + 10:15 pm | Jacque's Cabaret, 79 Broadway, Boston | $10 | 617.426.8902 or jacques-cabaret.com
PURE: FRIDAYS | Lesbian night with rotating DJs and celebrity guests | 10 pm–2 am | Pearl Nightclub, 75 Warrenton St, Boston | Free before 11 pm; $10 after | shuttavac.com

SATURDAY 4
BLUSH LADIES NIGHT | LGBT, lesbian-focused social gathering presented by Blush Boston with DJ Jodi | 8 pm | Hide Away at Anthony's, 105 Canal St, Malden | $7 | 617.877.1808 or blushboston.com
EPIC SATURDAYS | Weekly gay dance party | 10:30 pm | House of Blues, 15 Lansdowne St, Boston | $15; free before 11 pm | chrisharrispresents.com
MISS-LEADING LADIES | See listing for Fri

SUNDAY 5
BOMO SUNDAYS | Queer glam, goth, punk, new-wave party | 10 pm | Zu-Zu, 474 Mass Ave, Cambridge | Free | 617.864.3278 x237 or zuzubar.com
HOT MESS SUNDAYS AT UNDERBAR | Queer dance party with Chris Harris and the Gay Mafia | 10 pm | Underbar, 279 Tremont St, Boston | $10| 617.292.0080 or facebook.com/hotmessparty

MONDAY 6
DIRTY SEXY MONDAY | DSM Divas and DJ Susan Esthera host drag comedy show | 10 pm–2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929
QUEER TANGO | GLBT-friendly Argentine tango | 6-9 pm [intermediates 6-7:30 pm and beginners and práctica 7:30-9 pm] | Democracy Center, 45 Mount Auburn St, Cambridge | $5-$10 beginners; $15 intermediate | queertangoboston.com

TUESDAY 7
NOX | Queer industrial, synth-pop, electro night | 10 pm | Machine, 1254 Boylston St, Boston | Free | 617.536.1950 or machine-boston.com
SHOW TUNE TUESDAY | Queer-friendly video and music night with VJ Rompy | 9 pm | DBar, 1236 Dorchester Ave, Dorchester| Free | 617.265.4490 or dbarboston.com

WEDNESDAY 8
EXCESS GOTH NIGHT | Goth, gay, fetish, and alternative-lifestyle night | 10 pm | Underbar, 275 Tremont St, Boston | $5-$8 | 617.292.0080 or excessboston.com
HUMP THIS! | Top 40, house, and club hits with DJ Mike Giller, with special guests | 10 pm | Machine, 1254 Boylston St, Boston | Free | 617.536.1950 or machine-boston.com
HUMP WEDNESDAYS | Hosted by Fena Barbitall | 10:30 pm | Jacque's Cabaret, 79 Broadway, Boston | $6 | 617.426.8902 or jacques-cabaret.com
LATIN NIGHT | 9 pm | Rumor Nightclub, 100 Warrenton St, Boston | $10 | 617.422.0045

THURSDAY 9
"SEXY AND SOPHISTICATED SECOND THURSDAYS" | Ladies' dance party; poetry kicks off the night | 9 pm | Milky Way Lounge, 284 Amory St, Jamaica Plain | $5 | lezbnsnpower.com
TRANSCRIPTIONS OPEN MIC | Queer-inclusive open mic | 7:30 pm | Spontaneous Celebrations, 45 Danforth St, Jamaica Plain | $5-$10 | groups.to/transcriptions
GLAMLIFE | See listing for previous Thurs
JACQUE'S ANGELS | See listing for previous Thurs
NO COVER THURSDAYS | See listing for previous Thurs
QUEERAOKE | See listing for previous Thurs
UPPEREAST AT OM | See listing for previous Thurs

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Art Listings

TARO YAMAMOTO'S *DAWN* is part of the "Red" show at the Cape Cod Museum of Art.

OPEN STUDIOS

FIRST FRIDAY SOUTH END OPEN STUDIOS | 15 galleries and more than 50 artists' studios, with refreshments | 5-9 pm | 450 Harrison Ave, Boston | Free | 617.267.8862

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise.

NEWBURY STREET/ BACK BAY

ARDEN GALLERY | 617.247.0610 | 129 Newbury St | Mon-Sat 11 am-5:30 pm | Through Sept 28: Kim Bernard: "Spirendulum"

L'ATTITUDE GALLERY | 617.927.4400 | 211 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-5 pm | Through Sept 6: "Bending Metal Group Show"

BOSTON PUBLIC LIBRARY | 617.536.5400 | Copley Square | Mon + Wed + Fri-Sat 9 am-5 pm; Tues + Thurs 9 am-7 pm; Sun 1-5 pm | Through Oct 17: "Away We Go! Vintage Travel Posters"

COPLEY SOCIETY OF ART | 617.536.5049 | 158 Newbury St | Tues-Sat 11 am-6 pm; Sun noon-5 pm; Mon by appointment | Free admission [$10 for non-members at artist receptions] | Sept 5-Nov 5: "CoSo: Artist Members: A to Z"

FOURTH WALL PROJECT | fourthwallproject.com | 132 Brookline Ave | Wed-Sat noon-6 pm | Through Sept 4: "Boston Related"

INTERNATIONAL POSTER GALLERY | 617.375.0076 | 205 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-6 pm | Through Sept 6: "Full Steam Ahead"

PANOPTICON GALLERY BOSTON | Hotel Commonwealth | 617.267.8929 | 502 Comm Ave | Tues-Sat 10 am-5:30 pm | Sept 8-Nov 8: Vittorio Sella: "Heights of Observation" | Through Sept 7: William Wegman: "Inside/Outside"

SOCIETY OF ARTS AND CRAFTS | 617.266.1810 | 175 Newbury St | Mon-Sat 10 am-6 pm | Through Oct 31: "SAC Artist Awards Exhibition"

SOUTH END

BOSTON SCULPTORS GALLERY | 617.482.7781 | 486 Harrison Ave | Wed-Sun noon-6 pm | Through Oct 3: Charles Jones: "Bone Pickers" | Marilu Swett: "Casting Off"

BROMFIELD GALLERY | 617.451.3605 | 450 Harrison Ave | Wed-Sat noon-5 pm, or by appointment | Through Sept 25: Jill Weber: "Structural Improvisations" | "Under Cover"

CARROLL AND SONS | 617.482.2477 | 450 Harrison Ave | Tues-Sat 10 am-6 pm | Sept 8-Oct 23: Nicholas Kahn and Richard Selesnick: "Mars: Adrift on the Hourglass Sea"

CHASE GALLERY | 617.859.7222 | 450 Harrison Ave #57 | Tues-Sat 11 am-6 pm; Sun 11 am-4 pm | Through Sept 26: Treacy Ziegler | Reception Sept 3: 6-8 pm

GALATEA FINE ART | 617.542.1500 | www.galateaart.org | 460B Harrison Ave | Wed-Fri noon-6 pm; Sat-Sun noon-5 pm | Sept 3-27: Claudine Bing: "The Galápagos Suite" | Christine O'Brien: "Respite — Patterns and Places, Real and Imagined" | Reception Sept 10: 6-8 pm

GALLERY AT THE PIANO FACTORY | 617.437.1260 or 857.222.9866 | 791 Tremont St | Fri 3-6 pm; Sat noon-6 pm; Sun 1-4 pm | Sept 3-Oct 2: 2010 Annual Group Show | Reception Sept 3: 7-11 pm

KHAKI GALLERY | 617.423.0105 | 460 Harrison Ave | Tues-Sat noon-5 pm | Through Sept 18: Nancy Wyllie: "Benjamin Rising" | Erik Sanner: "Still Life Without Stillness" | Michael D. Andelman: "Das Büs Version 2.0 Analog"

KINGSTON GALLERY | 617.423.4113 | 450 Harrison Ave #43 | Wed-Sun noon-5 pm, and by appointment | Through Sept 26: "Twenty10"

LACONIA GALLERY | 617.670.1568 | 433 Harrison Ave | Fri-Sun noon-4 pm | Through Sept 26: Lisa Costanzo: "And a peculiar mourning it was."

SAMSON PROJECTS | 617.357.7177 | 450 Harrison Ave | Wed-Sat noon-5 pm, and by appointment | Sept 3-Oct 9: Jackie Saccoccio and Jeffrey Gibson: "The Shades"

SOPRAFINA GALLERY | 617.728.0770 | 55 Thayer St | Wed-Sat 11 am-5:30 pm or by appointment | Sept 2-25: Nancy Dyer Mitton: "Shorelines"

DOWNTOWN

GRAND CIRCLE GALLERY | 617.346.6459 | 347 Congress St, Boston | Wed + Fri 11 am-2 pm; Thurs 11 am-7 pm; Sat 11 am-3 pm | Ongoing: vintage travel posters celebrating the Golden Age of Travel | Photography by Bradford Washburn

OTHER BOSTON NEIGHBORHOODS

BOB'S YOUR UNCLE GALLERY | 617.670.3782 | 25 Channel Center St | Tues-Fri 11 am-6 pm | Through Sept 30: Peter Harris: "Nothing Lasts Forever"

DISTILLERY GALLERY | 978.270.1904 | 516 East Second St, South Boston | Mon-Sat 9 am-5 pm | Sept 2-Oct 27: "9.02.10: Teen TV Residue" | Reception Sept 2: 6-9 pm

FORT POINT ARTS COMMUNITY GALLERY | 617.423.4299 | 300 Summer St | Mon-Wed 9 am-3:30 pm; Thurs-Fri 9 am-10 pm; Sat 5-10 pm | Through Oct 1: John Hansen, Claudia Ravaschiere, and Andrew Woodward: "3"

HARBORARTS OUTDOOR GALLERY | www.harborarts.net | 256 Marginal St, East Boston | Open 24 hours | Through 2012: "Hazards of Modern Living" Public Art Installation

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

CAMBRIDGE ARTS COUNCIL | CAC Gallery | 617.349.4380 | City Hall Annex, 344 Broadway, Cambridge | Mon + Wed 8:30 am-8 pm; Tues + Thurs 8:30 am-5 pm; Fri 8:30 am-noon | Sept 7-Nov 17: Daniel Peltz and Paul Notzold: "Of, By, and For" | Reception Sept 7: 6-8 pm

CAMBRIDGE MULTICULTURAL ARTS CENTER | 617.577.1400 | 41 Second St, Cambridge | Mon-Fri: 10:30 am-6 pm | Through Sept 3: Sunanda Sahay: "Folk Colors of India"

FAV CHANDLER GALLERY | 617.349.6287 | 20 Sacramento St, Cambridge | Mon-Fri 10 am-5 pm | Sept 7-23: "The First Faculty Show"

KENDALL SQUARE | www.constellationcenter.org | Athenaeum and Kendall Sts, Cambridge | Open 24 hours | Through Winter 2010-2011: "ConstellationRISING: Ground Level Art" Public Installation

MEME GALLERY | 617.894.0492 | 55 Norfolk St, Cambridge | Call for hours | Sept 5-11: Martin Renteria: "Maraña de Espacios Vacíos" | Reception Sept 5: 6-8 pm

NAVE GALLERY | 617.625.4823 | Clarendon Hill Presbyterian Church, 155 Powderhouse Blvd, Somerville | Fri 6-8 pm; Sat-Sun 1-5 pm | Sept 3-26: Matthew Best, Nathalie Miebach, Carolyn Muskat, Ted Ollier, and Jason Shoemaker: "Open Air"

PIERRE MENARD GALLERY | 617.868.2033 | 10 Arrow St, Cambridge | Wed-Sun 11 am-7 pm | Through Sept 3: Clarence Major: "Configurations" | Reception Sept 3: 6 pm

RENDEZVOUS | 617.576.1900 | 502 Mass Ave, Central Square, Cambridge | Sun-Thurs 5-10 pm; Fri-Sat 5-11 pm | Through Sept 30: Photography by Don Gurewitz

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER | 617.566.5715 | 86 Monmouth St, Brookline | Mon-Fri 9 am-4:30 pm | Through Sept 2: Joe Kitsch: "Mad, Mad World"

CAPE COD

ALBERT MEROLA GALLERY | 508.487.4424 | 424 Commercial St, Provincetown | Call for hours | Through Sept 16: Helen Miranda Wilson

ALDEN GALLERY | 508.487.4230 | 423 Commercial St, Provincetown | Daily 11 am to 10 pm, or by appointment | Through Sept 9: Marc Civitarese and Kevin Cyr

artSTRAND | 508.487.1153 | 494 Commercial St, Provincetown | Daily 11 am-9 pm | Through Sept 15: Irene Lipton, Jim Peters, and Kristen Schiele

BERTA WALKER GALLERY | 508.487.6411 | 208 Bradford St, Provincetown | Daily 11 am-6 pm | Through Sept 5: Donald Beal, Brenda Horowitz, and Romolo del Deo

BOWERSOCK GALLERY | 508.487.4994 | 373 Commercial St, Provincetown | Daily 10 am-10 pm | Through Sept 2: Diana Kirkpatrick and Jeanne McCartin: "Women of Mystery" | Through Sept 10: William Thomson: "A True American Master"

DNA GALLERY | 508.487.7700 | 288 Bradford St, Provincetown | Daily noon-6 pm | Sept 3-24: Eric Aho, Monique Lai, Sue McNally, and Andy Rosen | Through Sept 4: "Generations"

ERNDEN FINE ART GALLERY | 508.487.6700 | 397 Commercial St, Provincetown | Call for hours | Sept 3-30: Group Exhibition | Reception Sept 3: 7-9 pm | Through Sept 2: Takahiro Maruno

GALLERY EHVA | 508.487.0011 | 74 Shank Painter Rd, Provincetown | Mon-Tues 11 am-6 pm; Wed-Sun 11 am-8 pm | Sept 3-15: Barbara Cohen, Bill Liebeskind, and Meg Shields | Reception Sept 3: 6-8 pm

JULIE HELLER GALLERY | 508.487.2169 | 2 Gosnold St, Provincetown | Daily 11 am-10 pm | Sept 3-Sept 23: "The Raw Collection" | Through Sept 2: "Masterworks"

PROVINCETOWN ART ASSOCIATION AND MUSEUM | 508.487.1750 | 460 Commercial St, Provincetown | Open Mon-Thurs, 11 am-8 pm; Fri until 10 pm; Sat and Sun until 5 pm | Suggested donation $5, $2 for seniors | Through Sept 11: "Members 12X12 Exhibition and Silent Auction"

RICE/POLAK GALLERY | 508.487.1052 | 430 Commercial St, Provincetown | Daily 11 am-10 pm | Through Sept 9: Julie Levesque, Jane Marsching, and Sean Thomas

MUSEUMS

CAPE COD MUSEUM OF ART | 508.385.4477 | Cape Cod Center for the Arts, Rte 6A, Dennis | Mon-Wed + Fri-Sat 10 am-5 pm; Thurs 10 am-8 pm; Sun noon-5 pm | Admission $8; free for ages under 18; admission by donation Thurs | Permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin | Sept 4-Nov 14: "Unseen Gifts" | "Red" | Through Sept 15: Michael Jones and Christine Lovely: "Inclined to the Bend" | Through Sept 18: Barbara Cohen: "Moving On" | Through Oct 10: Celia Pearson: "Glass Transformed" | Through Nov 7: "The Subject Is Light" | Through Jan 2: "The Art of Cape Cod: 200 Years"

DeCORDOVA SCULPTURE PARK + MUSEUM | 781.259.8355 | 51 Sandy Pond Rd, Lincoln | Tues-Sun 10 am-5 pm | Admission $12; $8 students, seniors, ages 6-18; free for ages under 6 | Through Oct 31: "Out of the Box: Photography Portfolios from the Permanent Collection" | Through Nov 14: Halsey Burgund: "Scapes" | Through Nov: Eric Hongisto: "Platform 2"

FULLER CRAFT MUSEUM | 508.588.6000 | 455 Oak St, Brockton | Open Tues + Thurs-Sun 10 am-5 pm, and Wed 10 am-9 pm | Admission $8; $5 students, seniors; free for ages under 12; free Wed 5-9 pm | Through Sept 26: "Furniture From Fuller Craft Museum's Permanent Collection" | Through Oct 31: Nancy Train Smith: "Migration" | "Boxes and Their Makers" | Through Nov 28: Josh Simpson: "A Journey in Glass" | Through Feb 6: "The New Materiality: Digital Dialogues at the Boundaries of Craft" | Through Feb 27: "Different Lines: Drawings by Craft Artists"

INSTITUTE OF CONTEMPORARY ART | 617.478.3100 | 100 Northern Ave, Boston | Tues-Wed + Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm | Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on "Target Free Thursday Nights" | Through Sept 6: Dr. Lakra | Through Oct 17: Charles Ledray: "workworkworkworkwork"

ISABELLA STEWART GARDNER MUSEUM | 617.566.1401 | 280 the Fenway, Boston | Tues-Sun 11 am-5 pm | Admission $12; $10 seniors; $5 students with ID; free for ages under 18 and active members of the military and their families | Built in the style of a 15th-century Venetian palace, the museum houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works and highlights including works by Giotto, Rembrandt, Botticelli, Raphael, Titian, and Whistler | Free guided tours given Tues-Fri at 2:30 pm

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART | 413.664.4481 | 87 Marshall St, North Adams | Wed-Mon 11 am-5 pm | Admission $15; $10 students; $5 ages 6-16; free for ages five and under | Through Sept 6: "You Are What You Eat: Kidspace" | Through Oct 31: "Gravity is a Force To Be Reckoned With" | Through Feb 27: "Material World" | Ongoing: Leonard Nimoy: "Secret Selves" | Petah Coyne: "Everything That Rises Must Converge" | Fransje Killaars: "Colors, No Figures Installation" | Sol LeWitt: "A Wall Drawing Introspective" | Don Gummer: "Primary Separation" | Natalie Jeremijenko: "Tree Logic" | Bruce Odland and Sam Auinger: "Harmonic Bridge"

MUSEUM OF FINE ARTS | 617.267.9300 | 465 Huntington Ave, Boston | Sat-Tues 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm | Admission $17; $15 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $6.50]; free for ages 6 and under | Sept 4-May 30: "Millet and Rural France" | Sept 4-Feb 27: "Chinese Master Paintings from the Collection" | Through Sept 6: "Signs and Symbols: The Community Arts Initiative Artist Project" | Through Dec 31: "Preserving History, Making History: The Museum of Fine Arts, Boston" | Through Jan 2: "Under the Skin: "Tattoos in Japanese Prints" | Through Jan 16: "Romantic Interludes" | Through Jan 17: "Luxuries from Japan: Cultural Exchange in the 17th and 18th Centuries" ("Avedon Fashion 1944-2000" | Through May 1: "Nicholas Nixon: Family Album" | "New Works: Prints, Drawings, Collages" | "Heaven and Hell in Japanese Art"

NORMAN ROCKWELL MUSEUM | 413.298.4100 | 9 Glendale Rd, Stockbridge | Daily 10 am-5 pm | Admission $15; $10 students with ID; $13.50 seniors; free for ages 18 and under | Rockwell's studio and the world's largest collection of his paintings | Through Oct 31: "Rockwell and the Movies" | "William Steig: Love and Laughter" | Ongoing: "The Art of Norman Rockwell" | "Norman Rockwell's 323 Saturday Evening Post Covers"

PEABODY ESSEX MUSEUM | 978.745.9500 | East India Square, 161 Essex St, Salem | Tues-Sun 10 am-5 pm | Admission $15; $13 seniors; $11 students; free for ages 16 and under | Through Dec 31: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" | Through Jan 1: "Imprints: Photographs by Mark Ruwedel" | Through Jan 2012: "Faces of Devotion: Indian Sculpture from the Figiel Collection" | "Painting the Modern India" | Through March 2012: "Auspicious Wishes and Natural Beauty in Korean Art" | "Of Gods and Mortals: Traditional Art from India" | Ongoing: "Intersections: Native American Art in a New Light" | "Perfect Imbalance: Exploring Chinese Aesthetics"

STERLING AND FRANCINE CLARK ART INSTITUTE | 413.458.2303 | 225 South St, Williamstown | Open Tues-Sun, 10 am-5 pm | Admission $10; free for ages 18 and under | Through Sept 12: "Picasso Looks at Degas" | Through Oct 17: Juan Muñoz | Through Nov 30: "Constable and After: Sir Edwin Manton and the British Landscape"

WORCESTER ART MUSEUM | 508.799.4406 | 55 Salisbury St, Worcester | Wed-Fri + Sun 11 am-5 pm; Sat 10 am-5 pm; third Thurs 11 am-8 pm | Admission $10; $8 seniors, students with ID; free for ages 17 and under; free admission Sat 10 am-noon | Through Sept 30: "Wall at WAM: 'Actions Speak,' THINK AGAIN" | Through Nov 28: "Portrait Photographs"

SCHOOLS & UNIVERSITIES

BOSTON UNIVERSITY | Boston University Art Gallery | 617.353.3371 | 855 Comm Ave Boston | Tues-Fri 11 am-5 pm | Sat-Sun 1-5 pm | Sept 9-Oct 31: "American Letterpress: The Art of Hatch Show Print" | Reception Sept 9: 6-8 pm

HARVARD UNIVERSITY | Cambridge

— **Harvard Art Museums** | 617.495.9400 | 485 Broadway | Tues-Sat 10 am-5 pm | Through Sept 4: "Around Antique: Prints, Drawings, and Photographs" | Through Nov 27: "Heroic Cestes: Epic Tales from Firdawsi's *Shahnama*" | Ongoing: "Re-View" [overview of works from the Harvard Art Museum's Fogg, Busch-Reisinger, and Arthur M. Sackler museums]

— **Harvard Museum of Natural History** | 617.495.3045 | Oxford + Everett Sts | Daily 9 am-5 pm | Admission $9; $7 seniors; $6 students; free for ages 3 and under; free for Mass residents Sun 9 am-noon | Through Jan 2: "Headgear: The Natural History of Horns and Antlers" | Through May: "The Language of Color" | Ongoing: "The Glass Flowers"

— **Peabody Museum of Archaeology and Ethnology** | 617.496.1027 | 11 Divinity Ave | Daily 9 am-5 pm | $9; $7 students, seniors; $6 ages 18 and under; free for ages 3 and under; free Sun 9 am-noon and Wed 3-5 pm; Wed 3-5 pm | Through Sept 30: "Masked Festivals of Canton Bo, Southwest Ivory Coast" | Through Dec 30: "Storied Walls: Murals of the Americas" | Through Jan: "Digging Veritas: The Archaeology and History of the Indian College and Student Life at Colonial Harvard" | Through 2011: "Wiyohpiyata: Lakota Images of the Contested West" | Ongoing: "Spying on the Past: Declassified Satellite Images and Archaeology" | "Translating Encounters: Travel and Transformation in the Early 17th Century" | "Encounters with the Americas" | "Day of the Dead" | "Change & Community: Hall of the North American Indian" | "Pacific Islands Hall"

LESLEY UNIVERSITY | 617.349.8609 | Porter Exchange Building [third floor], 1815 Mass Ave, Cambridge | Wed-Fri noon-8 pm; Sat-Sun noon-5 pm | Through Sept 3: Arthur Griffin: "Ted Williams: The Splendid Splinter"

MASSACHUSETTS INSTITUTE OF TECHNOLOGY | Cambridge

— **List Visual Arts Center** | 617.253.4680 | 20 Ames St, Building E15 | Tues-Wed + Fri-Sun noon-6 pm; Thurs noon-8 pm | Sept 7-19: Student Loan Art Program Exhibition | "Kabul, Jenin, Tehran . . . " video art program

— **MIT Museum** | 617.253.4444 | 265 Mass Ave | Daily 10 am-5 pm | Admission $7.50; $3 for seniors, students, and ages 5-18 | Ongoing: "Sampling MIT" | "Digital Doc" | "Mind and Hand: The Making of MIT Scientists and Engineers" | "Robots and Beyond: Exploring Artificial Intelligence at MIT" | "Holography: The Light Fantastic" | "MIT and the Sea: Pioneers in Ocean Exploration"

— **Wolk Gallery** | 617.253.7334 | Room 7-338, 77 Mass Ave | Mon-Fri 9 am-5 pm | Sept 3-Dec 24: Gesche Würfel: "Go for Gold"

MONTSERRAT COLLEGE OF ART GALLERY | 978.922.8222 | 23 Essex St, Beverly | Mon-Wed + Fri 10 am-5 pm; Thurs 10 am-8 pm; Sat noon-5pm | Through Oct 23: Robert Amesbury, Ronnie Bass, David O'Reilly, and Alexia Stamatiou: "The Morning Exciting" | Reception Sept 2: 6-8 pm

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY | 617.353.0600 | 832 Comm Ave, Boston | Tues-Fri 10 am-6 pm; Thurs 10 am-8 pm; Sat-Sun noon-5 pm | $3; $2 students, seniors | Sept 7-Oct 31: Michal Chelbin: "Strangely Familiar"

RHODE ISLAND SCHOOL OF DESIGN | Museum of Art | 401.454.6500 | 224 Benefit St, Providence, RI | Tues-Sun 10 am-5 pm | Admission $10; $7 seniors; $3 students, ages 5-18 | Through Oct 10: Siebren Versteeg: "In Advance of Another Thing" | Through Oct 24: Tristin Lowe: "Under the Influence" | Through Oct 31: Linda Connor: "Odyssey" | Through Nov 14: "Designing Traditions Biennial: Student Explorations in the Asian Textile Collection" | Through Feb: "The Figure: Contemporary Works from the Collection" | Ongoing: "A Grand Gallery: European Paintings from the Permanent Collection" | American Art from the Permanent Collection | Paul Morrison: "Exine" | Impressionist Galleries | Jonathan Bonner | Pendleton House | "Subject to Change: Art and Design in the Twentieth Century"

SIMMONS COLLEGE | Trustman Art Gallery | 617.521.2268 | 300 the Fenway, Boston | Mon-Fri 10 am-4:30 pm | Through Sept 30: Diane Ayott, Kristina Bell DiTullo, Candy Nartonis, and Sarah Sutro: "Pattern and Repetition" | Reception Sept 7: 5-6:30 pm

UMASS BOSTON | Grossmann Gallery | 617.287.7988 | 100 Morrissey Blvd, Boston | Mon-Fri 10 am-6 pm

— **McCormack Hall** | Mon-Thurs noon-7 pm; Fri noon-4 pm | Through Sept 30: Ann Salk Rosenberg: "Woman of Words" | Reception Sept 7: Noon-2 pm

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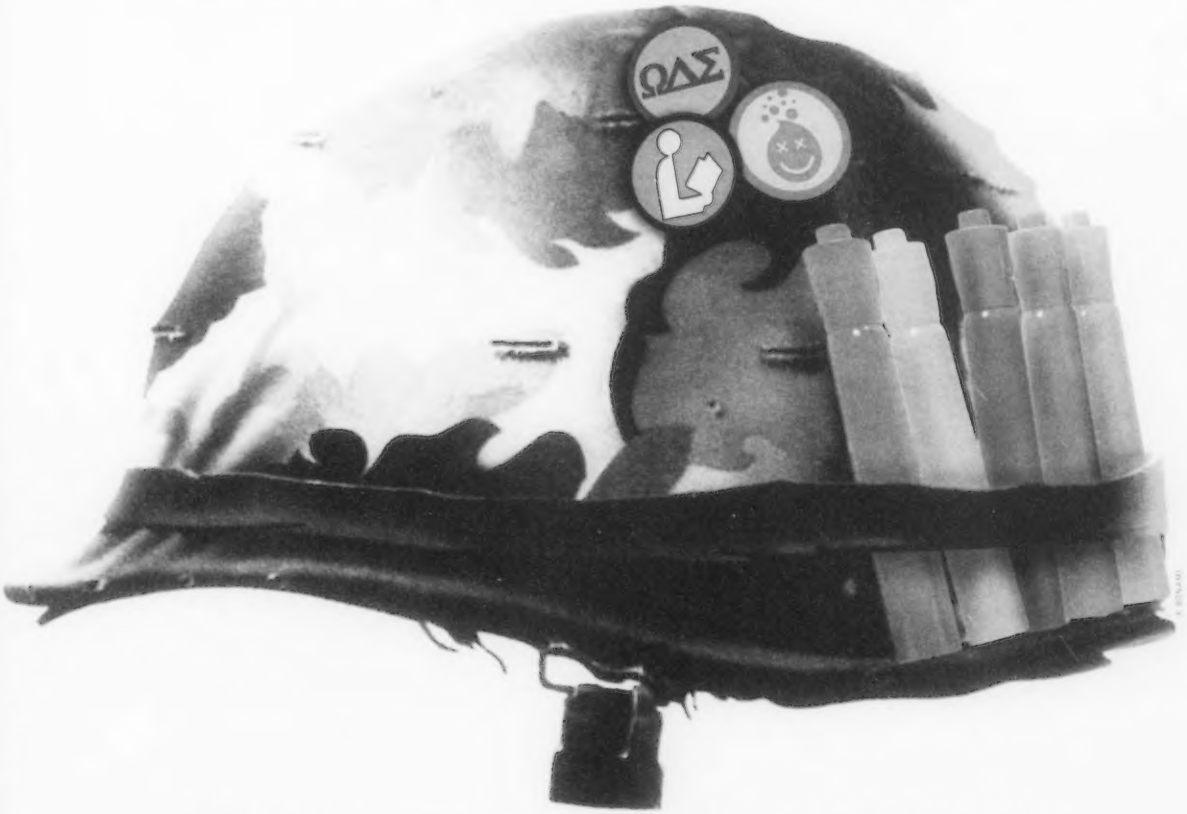

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SLEEP WHEN YOU'RE DEAD

Think Boston shuts down at midnight? Here's how to stuff your face, roll gutter balls, binge on cult cinema, and dance your ass off all the way to sunup.

SKIP THE BOOTCAMP; GO STRAIGHT TO THE GLORY

In this issue, we're giving you all the tools you need to conquer this cold, hard, marvelous city of ours. Check out our protips, which we've sprinkled throughout these pages. Whether it's nightlife, good grub, or Boston dirt you're after, we've got you covered. Just look for the badges.

ALL BADGES DESIGNED BY RYAN DALTON

_BY NINA MacLAUGHLIN

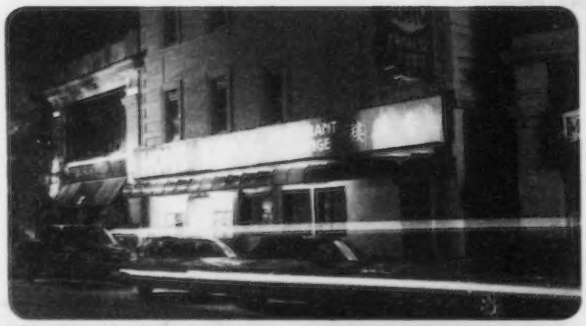
To mingle over a grilled cheese at 3 am. To debauch at dusk-till-dawn discothèques. To cram chicken shawarma in your face at 2 am, your ears a-ringing from the show just over at T.T.'s. To walk those final blocks home in the gray, pre-dawn hush, bleary of eye and scratchy of voice, when the edges are blurred and you're surprised that it's already tomorrow. There is a certain, specific magic to staying out, to letting the evening mature into morning, to submitting to all-night adventures.

Be warned: you will hear folks moan about Boston's bedtime. The city that sleeps. Every night. It's two in the morning? Time to tuck yourself in, friends.

So cue the tired refrain about Puritans and Blue Laws. Rev those engines of complaint on the woeful state of a public transport system that stops in its tracks at 1 am. Happy hour? Not here! Thanks to statewide regulation 204 CMR 4.03, nowhere will we find a watering hole with a sign outside celebrating cheap drinks for a couple of post-work hours. Turns out that, though, isn't a dusty remnant from the days of brothels and bartering; the law was passed in the '80s by folks who wanted to curb binge drinking. But that's neither here nor there when it comes to what happens after the witching hour.

All the whining, though, only holds water if you've got no imagination.

It's not a somnolent city. The truth of life after two o'clock in the morning here, it requires some creativity, some ability to improvise, and the keeping in mind that it's not necessarily what you're doing, it's who you're doing it with.



PHOTOS BY TIM KENNEDY

LATE-NIGHT EATS

Let's get the old stand-bys out of the way first. You've been dancing. You've been sweating. You've been writing a paper on Aeneas and Dido breaking up. You need fuel, a break, a real feed before the night ends in earnest. **SOUTH STREET DINER** (178 Kneeland Street, Boston, 617.350.0028, southstreetdiner.com), brightly lit, oddly populated, stays open all day and all night, drawing a mix of boozy partiers, ne'er do-wells, and night-workers. Nothing fends off a hangover like a stack of pancakes and a side of sausage right before the sun comes up.

Private club **RISE** (306 Stuart Street, Boston, 617.423.7473, riseclub.us) always gets mentioned in after-hours round-ups, because it's one of the very few after-hours clubs in town. You also need a membership to get in, or be on the arm of a member. And there's no booze. But there is dancing till dawn.

How many pilgrimages have been made from the corner of Mass Ave and Brookline to the corner of Mass Ave and Western? How many hungry souls have poured out of the Middle East and made their rock-and-roll'd way down to **MOODY'S FALAFEL PALACE** (25 Central Square, Cambridge, 617.864.0827, falafelpalace.net)? Too numerous to count. The Palace isn't open all night, but the 3 am closing time Thursday through Friday offers ample chance to have yourself a falafel in the early hours.

And no late-night list would be complete without places to grab a late-night slice. The two primary spots: **LITTLE STEVE'S HOUSE OF PIZZA** (1114 Boylston Street, Boston, 617.266.5576), open until three, and **HI-FI PIZZA** (496 Mass Ave, Cambridge, 617.492.4600), open until two and right next to the Middle East in Central Square.

Coast down Mass Ave toward Harvard, and you'll come across the **HONG KONG** (1238 Mass Ave, Cambridge, 617.864.5311, hongkongharvard.com), a Cambridge institution open until three on the weekends, famous for its comedy scene, its scorpion bowls, and its occasional instances of bouncers tossing misbehavers down the stairs.

The **COOLIDGE CORNER THEATRE**'s (290 Harvard Street, Brookline, 617.734.2500, coolidge.org) "@fter midnite" program won't keep you out all night, but it will keep you entertained with some weird-ass offerings: the cultish, the campy, the classic. And it's not just movies — on Saturday, September 18, for example, you've got "Naked Girls Reading: Science Friction." And it's exactly as it sounds: nude broads reading Ray Bradbury, Isaac Asimov, and Jules Verne.

A few choice bars offer late-night menus that are worth hanging around for. Go basic at **EASTERN STANDARD** (528 Comm Ave, Boston, 617.532.9100, easternstandardboston.com), with a grilled-cheese or roast-beef sandwich, or class it up with a 1 am ordering of oysters, steak tartare, or artisanal cheeses. The **FRANKLIN CAFÉ** (278 Shawmut Avenue, Boston, 617.350.0010, franklincafe.com), a South End stalwart, is another place to grab a plate of food long after the dinner bell rang. And for all-night non-bar food options, load up on calzones, tiramisu,

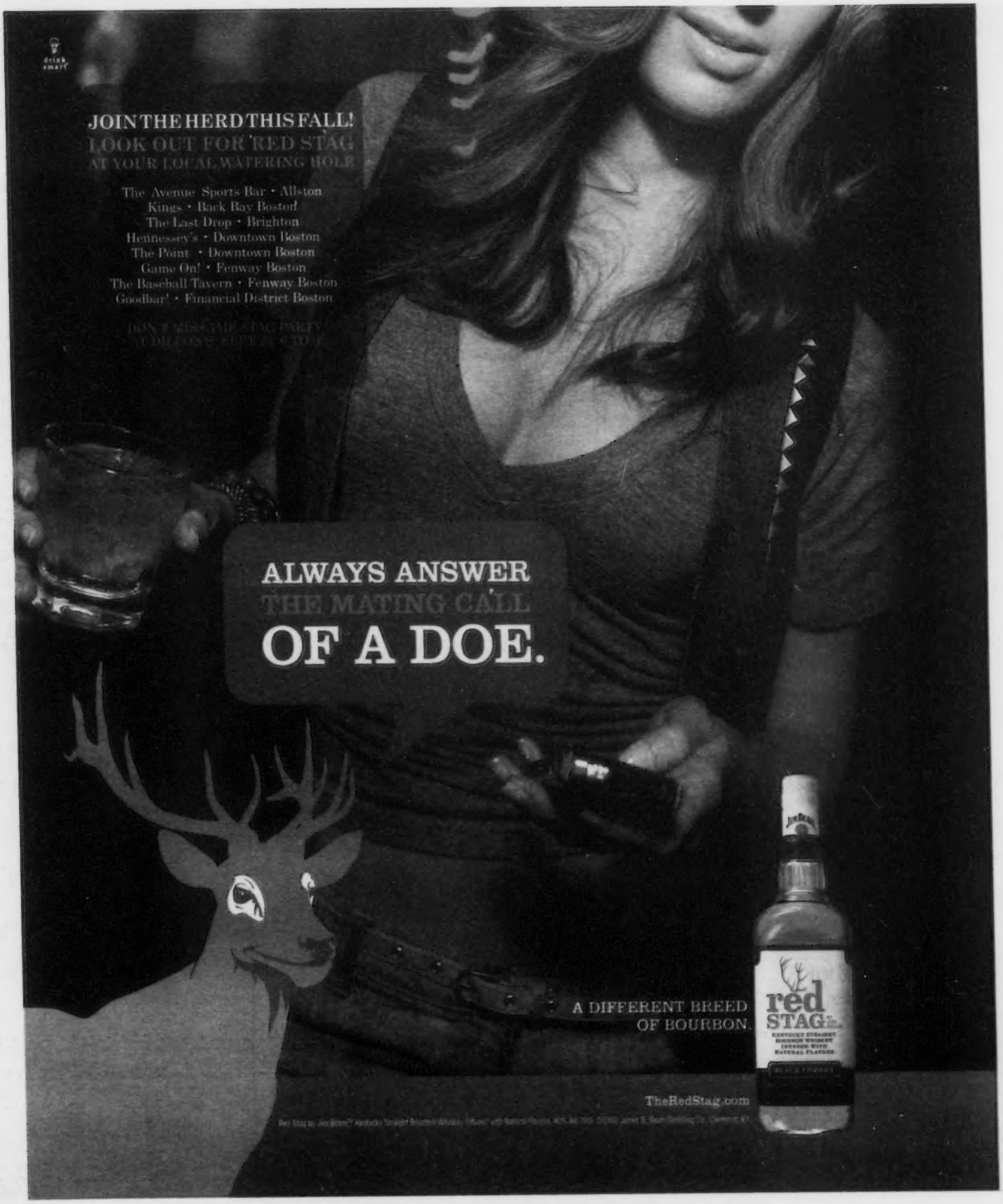
Continued on p 6

10 BEER-SNOB BARS

- **DEEP ELLUM** | Allston
- **LORD HOBO** | Cambridge
- **LOWER DEPTHS** | Kenmore Square
- **THE INDEPENDENT** | Somerville
- **OTHERSIDE CAFÉ** | Back Bay
- **BUKOWSKI'S** | Cambridge + Back Bay
- **SUNSET GRILL AND TAP** | Allston
- **PUBLICK HOUSE** | Brookline
- **AMERICAN CRAFT** | Brookline

10 CHEAP-BEER BARS

- **THE SILHOUETTE** | Allston
- **THE MODEL** | Allston
- **CHARLIE'S KITCHEN** | Harvard Square
- **THE SEVENS** | Beacon Hill
- **PEOPLE'S REPUBLIK** | Cambridge
- **TC'S LOUNGE** | Back Bay
- **SIDEBAR** | Downtown Crossing
- **J.J. FOLEY'S** | Downtown Crossing
- **BRENDAN BEHAN** | Jamaica Plain
- **FLANN O'BRIEN'S** | Mission Hill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TUES. 9/14 • DOORS 7, SHOW 8PM • 18+
TOADIES
GRINGO STAR, CASSAVETTES

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BABY MONSTER

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MATES OF STATE

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SUN. 10/10 • DOORS 7, SHOW 8PM • 18+
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TIM STENEROT

Continued from p 4

and sfogliatelle at **BOVA'S BAKERY** in the North End (134 Salem Street, Boston, 617.523.5601, northendboston.com/bovabakery). **MARKET IN THE SQUARE** (60 Church Street, Cambridge, 617.441.2000) on the corner of Church and Brattle streets in Harvard Square is a beefed-up high-end deli and convenient store which charges too much but does stay open all night. The **SHAW'S** in Porter Square is another option when you want Duncan Hines mix and a container of olives at 4:30.

PRE-DAWN FUN

But there's more than eating and drinking. There's also general late-night mischief. While it's still warm out, Indian Summer and all that, get yourself over to Jamaica Plain, and, by the cover of night, slip off your clothes and skinny dip in **JAMAICA POND**. There'll be turtles and murk, and there's the exciting chance you'll be busted by the cops and have to exit the water clutching your privates, but that's in large part the fun.

How many times have you been hanging out at 5:30 in the morning and found yourself with the unfightable urge to bowl? Too many to count, we know. It's a good thing for **BOSTON BOWL** (820 Morrissey Boulevard, Boston, 617.825.3800, bostonbowl.com). Pool and arcade games are on ample offer, and from 9 pm on Monday to 7 am on Tuesday morning, you can bowl half price. And to make matters more exciting, it also houses its own brewery (named, winningly, Deadwood) on the premises.

In the mischief and mystery vein, you've also got **SCUL**, Boston's pedal-powered chopper gang. Tall bikes! Strange missions! "An organized battalion of funk." Bold nerds on wild bicycle spaceships. No hours of operation, per se, but the superheroism of it all lends itself to the stuff of dream-time.

And since we're talking about **BIKES** — as bitched about above, you're out of luck when it comes to public transport options after one o'clock. For that reason, among a great many others (health, environmental, general having of good times), owning a bike in this city is an investment worth making. Don't believe all the naysayers who whine about Boston's inhospitality toward bicycles. It's gotten better — a lot better — in the past few years, and it continues to improve. It's a sound financial decision as well: you'll save many dollars on cab fare (taxis in Boston are some of the most expensive in the country). More than the practical uses of finances and transport, there is a singular magic to pedaling through the city late at night. You own the roads, hear the hum of the streetlights, witness the skulkers skulking, the rats scuttling across alleys, the secret, quiet pre-dawn life. It gives you a vantage of the place sans the day-time distractions of honking Hondas and roaring buses. A euphoria results from certain late-night rides. You'll find it ups your love for this place like nothing else.

And let's not forget using **YOUR OWN TWO LEGS**. Just as zooming around the city on a bike late at night can edge against the sublime, walking itself presents specific pleasures as well. One of the best parts about this city is its size. It's walkable and it's safe. Give yourself some hours, say between two and four in the morning, and walk from Mission Hill to Davis Square, or Charlestown to Back Bay. In Boston, when the hour's late and the squares are sleeping, it's just a matter of choosing your own adventure. ⊙

18-PLUS DANCE PARTIES

Hey you're underage! Every student deals with it, and those 21-plus parties aren't that cool. (Okay, they are, but still . . .) Here are some parties where it's legal to still be a teen (and bone sober):

- **THROWED AT THE MIDDLE EAST, CAMBRIDGE** | Right now the area's best and biggest electro dance party.
- **FRIDAYS/SATURDAYS AT RISE** | Befriend a member and dance until 6 am at this alcohol-free private lounge.
- **HEROES AT T.T. THE BEAR'S PLACE** | New wave done right by legendary ManRay DJ Chris Ewen
- **XMORTIS AT T.T. THE BEAR'S PLACE** | Goth and fetish nights are always looking for new blood (ba-dum-cha!).

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WELCOME BACK?

Beware, newbs: Some of us are happier to see you than others

4 CLASSY PLACES TO TAKE YOUR PARENTS

It's win-win: you'll impress the hell out of your folks with your impeccable taste, and you'll finally get a meal that wasn't MacGyvered together out of Easy Mac and ketchup packets.

1 UPSTAIRS ON THE SQUARE (HARVARD SQUARE) | With tea, cakes, finger sandwiches, zebra-lined chairs, and your benefactors in tow, it's everything Oscar Wilde says tea time is.

2 COOLIDGE CORNER (BROOKLINE) | A gastronomical melting pot – take your pick of superlative-nabbing sushi (Fugakyu), Chinese (Sichuan Gourmet), Thai (Khao Sarn), and Persian (Khayyam). Just don't wander too far up Harvard Ave, or they'll see the vomit-encrusted Allston hellhole you *really* live in.

3 STEPHANIE'S ON NEWBURY (NEWBURY STREET) | Your folks are already dropping $0 large on your fancy education; what's another $16 for some seriously amazing eggs Benedict?

4 ROSE FITZGERALD KENNEDY GREENWAY (WATERFRONT) A 1.5-mile stretch that offers sufficient distraction to keep the 'rents from bemoaning your miserable GPA: architectural beauty, scenic greenery, and fancy food trucks.

5 WAYS TO GET YOUR ASS OUT OF TOWN

Boston's great. Sometimes you should leave. Here's how.

1 BOLT BUS | boltbus.com | Cheap way to get to New York and Philly which won't typically involve Fung Wah-style breakdowns and explosions. Also, free Internet.

2 DOWNEASTER | amtrakdowneaster.com | Lovely train back and forth from Portland, Maine.

3 ZIPCAR | zipcar.com | Sort of like having a friend who lets you borrow their car whenever you want, but charges you a bit to do so.

4 COMMUTER RAIL | mbta.com | Hop on the Newburyport/Rockport line and get yourself to the North Shore, Massachusetts's own version of Maine.

5 BAYSTATE CRUISE | baystatecruisecompany.com | A 90-minute ferry ride from Boston to Provincetown.

YOU AGAIN

A blood-boiled appeal to the young and bewildered

_BY CLIF GARBODEN

You students are back. We locals, many of the best of whom began our lives here as scholar-transplants from that Other America ourselves, know this without consulting a calendar because, overnight, the ease of a city all but abandoned to reason (and a reasonable-size population) for the summer has been defeated by a general rise in noise and disruption. Goodbye, relative tranquility, parking spaces, and seats on the T. Hello freshmen. Welcome back, Classes of '11, '12, and '13.

It's not that we don't like you kids. Exactly. Along about February, we'll be co-existing. You'll know your place; we'll have accepted your inevitability (and your money). It's just that . . . well, it's bad enough that you block the sidewalks unloading all your clothes and microwaves and shit, but you arrive carrying an excess of civic baggage as well.

For one thing, you all get here *at the same time!* — usually in the middle of a heat wave and a week-long Red Sox home stand when the streets of Back Bay would be sufficiently overtaxed without your parents' double-parked minivans and your damn curb-hopping U-Hauls.

We weren't ready for you. We never are. You paralyze our easily-paralyzed city, and we resent it.

Even after Mom and Dad have scurried back to their empty nest, your presence intensifies and institutionalizes our traffic chaos. Native Bostonians are terrible and uncivil drivers. You may be able to handle a car, but unless you learned to drive in, say, Rome or Beirut, you are unprepared to compete here, because you don't have the chops to know how *to get the fuck out of the way!*

You can't even cross streets properly. Like the numerous out-of-town visitors who die beneath our raging wheels in summer, you fell for that shit about crosswalks and pop yourself randomly into traffic actually expecting that somebody's going to stop and let you get to the other side. *Fools!* In Boston, only tourists and suicides cross at corners. Natives cross at mid-block, where there are fewer surprises and they can see what's coming.

But you're *entitled* to the right of way, you whine. Think about it. You're on foot. You can give me the finger. I'm in a car. I can end your life. Where either of us has a right to be isn't really part of the equation.

And the same goes for your green-so-green bicycles. Sorry. This city talks a good game about becoming bike friendly, but Amsterdam, this is not, nor will it be. Go ahead; assert yourself in traffic. You're on two flimsy wheels saving the planet one street at a time. You can give me the finger. I'm squandering the world's petro-resources and hastening global decay in a multi-ton contraption. I can end your life. You're good; I'm bad. Agreed. So?

Nor do you behave well when drunk. Look, we've got our quota of native-born belligerent, staggering fat fucks. Just stroll down Brookline Ave after a Red Sox game and see. Compared to those big-barfing brawlers, you're the amateur hour. Piss on somebody's lawn? Ha! These guys relieve themselves on cop cars and baby strollers. Your childish displays of over-indulgence (and that includes karaoke) are neither needed nor appreciated. Drink and go home.

And while you're co-operating, take off that backpack and shove it up your ass. *You* barely fit on the subway; dressed up as Igor the Hunchback, you're really in the way. Did you pay a fare for that tumor of books?

Look, kids, you, in all your ingenuousness, are one of this proud city's major industries. We need your business to make up for all the property taxes your schools don't pay. But give us a break. You're young, rich enough to get an overpriced education, and still eligible for a promising future. We know that, and we're jealous. We're also old and potentially in your way. So, have mercy, and stay out of ours. ⊙

MIKE GORMAN

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WELCOME BACK?

Continued from p 8

MIKE GORMAN

HOORAY FOR STUDENTS

Or, go out and bang a college kid tonight

_BY SLEEZY TREES

Do me a favor: drive through Malden on a hot summer day and look around. Roll down your windows and drink in the scenery. Smell the air, study the landscape, let it all soak in. Study the face of the population: the mutants, the cripples, the heroin addicts, the inbred slack-jawed dregs that look like they seeped out of the Morlock caves. Do you like what you see?

That's a rhetorical question, the answer is no, and this is precisely why we must bend over and give thanks to the rhetorical Jesus that our fair city is injected every fall with a fresh influx of attractive human genome. If not for the Northeasterns and the BUs of our world pumping fresh-faced nubile co-eds into

Continued on p 16

5 CULTISH GROUPS TO AVOID

We won't go into depth here, but just promise us you'll do some Google research before signing over your tuition check to any of the groups below.

- **LAROUCHE PAC**
- **BOSTON CHURCH OF CHRIST**
- **CHURCH OF SCIENTOLOGY**
- ***WORLD OF WARCRAFT***
- **DAHN YOGA**

9 CRIMINALS WHO WENT TO HARVARD

- **TED KACZYNSKI** | Unabomber
- **JEFFREY SKILLING** | Enron president committed conspiracy, making false statements, insider trading, and securities fraud
- **JOHN WHITE WEBSTER** | Killed George Parkman in his Harvard lab in 1849
- **VIKTOR KOZENY** | Fugitive Czech financier facing federal bribery charges
- **CHAS LEE** | Embezzled more than $100,000 from the Jimmy Fund
- **RICHARD WHITNEY** | Boston aristocrat and financier served time in Sing Sing for embezzlement
- **LOUIS AGASSIZ SHAW II** | Strangled his maid and lived out the rest of his days in McLean Hospital
- **RANDY GOMES AND SUZANNE POMEY** | Pled guilty in 2002 to embezzling nearly $100,000 from Hasty Pudding Theatricals

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A THE BOSTON PHOENIX POSTER©

BECOME A REAL BOSTONIAN

We've mapped out your first month in Boston. Here are 30-some-odd shots of Hub sights that may be alien to you newbies, but a local should be able to pick out instantly. Your mission: Go find all of these things – at least one a day – and check 'em off as you go. To help you complete this scavenger hunt, we've teamed up with SCVNGR. Go to thePhoenix.com/SCVNGR to get started.

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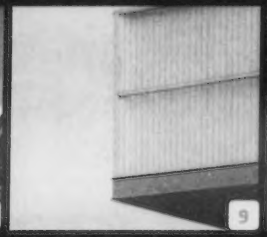
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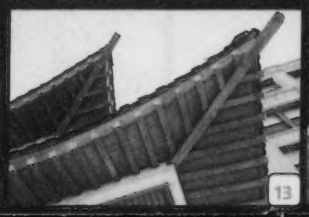
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PHOTOS BY: KELSEY MARIE BELL: 8, 17, 19, 20; DEREK KOUYOUMJIAN: 2-6, 11, 15, 22-27; SCOTT M. LACEY: 7, 9-10, 12-14, 16, 28, 30, 32-34; LINDSEY PAYSON: 1, 18, 21, 29, 31, 35

Play the *Phoenix*'s "Boston Survival" game on SCVNGR. Download the SCVNGR app (for iPhone, Android, or via SMS) and search for BostonPhoenix under "Treks." Uncover the locations behind each photo, unlock challenges, earn points, and win cool shit. Play in teams or by yourself, and let the *Phoenix* show you around town. To get started, just scan the barcode or visit thePhoenix.com/SCVNGR.

Continued from p 10

the streets, this place would be Chelsea with tall buildings.

Face facts: townies are ugly. College offers all of us a buffet of fresh talent every year. You're looking at a generation of hipster youth raised on YouTube and Facebook. Consider this: while we had to find a friend with HBO and stay up until 4 am just to catch a 20-second glimpse of Sharon Stone's titties in *Sliver*, these kids were watching "2 Girls 1 Cup" on repeat at 14 and sexting each other to reruns of *Jackass*.

The class of 2014 is about as apathetic to society as anything we've ever seen. These kids are the byproducts of the Bush-era fail parade. Used to be, college students didn't have their goals and dreams crushed until after graduation; now we've reached the point where they're giving up before they start. This is a very good thing for the rest of us, and here's why.

If you are over 28 and read the *Phoenix*, there is a high probability that you are a scumbag. (Apologies to the editors, but I doubt Johnny Morality is thumbing through these pages worried about Allston's rat problem or how bad-ass the Nite Jewel show at Great Scott was.) And for the majority of the practicing lowlifes festering around the outskirts of college campuses, proximity to the new crop of undergrads equals total sexual win. We are seasoned degenerates from an era of life experiences that they revel in under the banner of "retro." We grew up on ecstasy overdoses and N.W.A., for chrissakes, so don't tell me you can't use the force on these *Farmville*-playing impressionables. Go out and bang a college kid tonight. You can and you will.

Once you settle in their dorms, you'll see that our much loathed neighbors are good for more than just theirlargely STD-free crotches and cool Silly Band collections. Incoming freshmen in particular have something else that most adults only dream about: disposable income. Yes, these wet-behind-the-ears post-teens are dripping with Mommy and Daddy's salary. They are the reason that you roll out of bed and fall into a Boloco or an Apple Store instead of Sully's Roast Beef Stand and Mary Lou's; if they didn't spend what they have on shit they didn't need, we'd be stuck with AJ Wright and Family Dollar.

Sure, you may be an unfortunate Comm Ave–dwelling soul who's had some skate-punk freshman spew a half-digested sixer of Miller High Life on your Civic after last call; and yeah, maybe you drove around for 45 minutes looking for that parking space because Lizzie from upstate New York decided to bring her car to Boston this semester. But instead of getting upset at them, thank them.

Thank these kids for bringing fresh tail and economic stimulus to your neighborhood. Thank them for keeping every store on Harvard Ave in business and for selling you the Ritalin and Adderall that you self-medicate with. Thank them for enabling manicured street medians, fancy crosswalks, and bike lanes on your street. And, most important, thank them for allowing you to grope them in the back of Tequila Rain. (Try before you buy, I always say.) Thank you, class of 2014, and welcome to Boston.

12 BOSTONIANS WE APOLOGIZE FOR IN ADVANCE

- **SAM ADAMS** (the rapper, not the beer-brewing patriot)
- **STEVEN TYLER**
- **DANE COOK**
- **GAYLE FEE** and **LAURA RAPOSA**, the *Boston Herald* Track Girls
- **SCOTT BROWN**
- **MARTHA "CHOKE-LEY" COAKLEY**
- **JAY LENO** (grew up in Andover, attended Emerson)
- **JOHN MAYER** (attended Berklee)
- KISS 108 "Matty in the Morning" DJ **MATT SIEGEL**
- **ELIZABETH HASSELBECK** (attended Boston College)
- **BOBBY BROWN**
- **BILL O'REILLY** (attended Boston University; wrote for the *Phoenix* in 1974)

COLLEGE LESSONS FROM COLLEGE SCANDALS

Between the temptation to cheat and slack off, you're going to fuck up somewhere. At the very least, try to avoid this end of the spectrum.

- **BOSTON COLLEGE POINT-SHAVING SCANDAL (1978-1979)** | Lesson: if you're going to bet against your team, hire some unassuming bookies, not notorious kings of the underground gambling world. In other words, not the dude named "Perla."
- **TUFTS RACIST TAKE ON *A CHRISTMAS CAROL* IN STUDENT PAPER *PRIMARY SOURCE* (2006)** | Lesson: don't use a Charles Dickens reference and expect your bigoted humor to be well-received.
- **MIT DEAN BOTCHED RÉSUMÉ (2007)** | After being on staff for nearly 30 years, it was discovered that dean Marilee Jones never graduated from the three schools she claimed to have gone to. Lesson: never stop lying.
- **BRANDEIS'S ROSE ART MUSEUM CLOSING/OPENING (2009)** | After being swindled by Bernie Madoff, Brandeis President Jehuda Reinharz decided to close the Rose Art Museum without telling the Roses, or anyone. Lesson: no, another e-mail would not be "too much."
- **ADAM WHEELER: "HARVARD STUDENT" (2010)** | Wheeler made up a whole life to get into the Ivy League establishment. Lesson: going to jail should be a by-product of attending Harvard, not a direct result.

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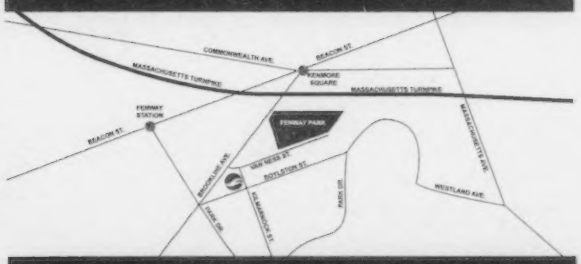

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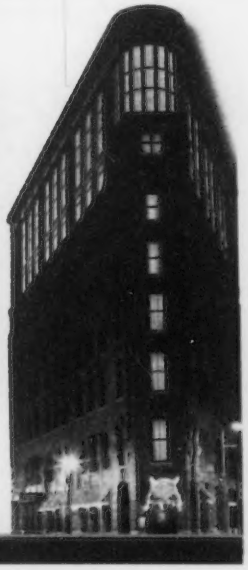

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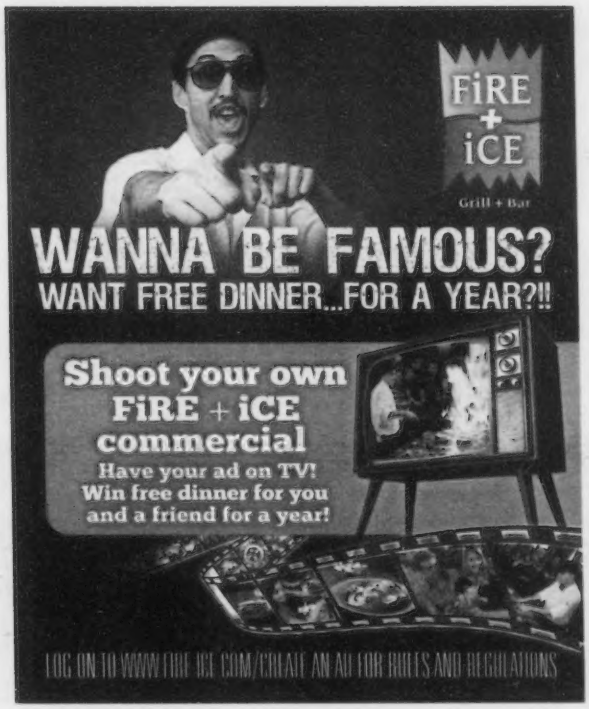
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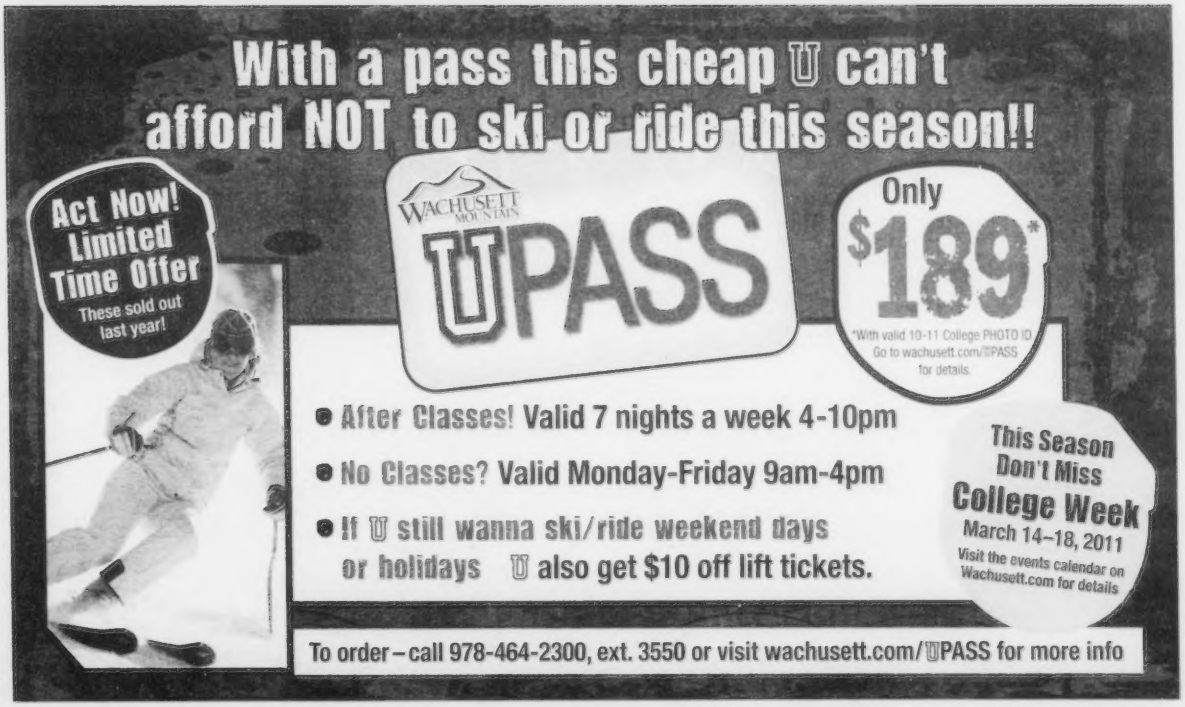
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HIGHER EDUCATION

If you choose to partake, at least do it right

_BY VALERIE VANDE PANNE

COFFEE SHOPS WHERE YOU CAN GRAB FREE WI-FI AND AN OUTLET

As most people with degrees know, strokes of genius are supplied by a good brew by the right Internet-connected café.

- **ESPRESSO ROYALE CAFFE** | Newbury Street + BU campus + Northeastern Campus
- **PAVEMENT COFFEEHOUSE** | Back Bay
- **ATOMIC BEAN CAFE** | Central Square
- **CLEAR CONSCIENCE CAFE** | Central Square
- **FLAT BLACK COFFEE COMPANY** | Financial District + Dorchester
- **BOSTON COMMON COFFEE CO.** | North End + Financial District + Downtown Crossing
- **WIRED PUPPY** | Newbury Street
- **PEET'S** | Harvard Square + Coolidge Corner

KARL STEVENS

5 SPOTS FOR TAGGING

Warning: the Boston Police Department drew the blueprint for how cities nationwide bust and prosecute graffiti artists. We're not kidding. But if you must, here are some places that you might find inspiring.

- **SNEAKER STORES** | We're not going to snitch here, but we will say that Boston graf writers tend to be sneaker heads. Find the freshest footwear spots, and you'll find a bunch of dudes hanging out with paint under their fingernails.
- **UNDERGROUNDHIPHOP.COM (NEAR SYMPHONY)** | The greatest hip-hop store in America also happens to be a clearinghouse for everything from caps and pens to squeeze markers for your arsenal.
- **BLICK ART MATERIALS** | You're 18 now, so you don't have to steal paint anymore.
- **THE BEVERLY WALL** | Just a commuter-rail ride away from North Station, and it's the only place we can think of where you can tag legally. Bring your A-game.
- **CITGO SIGN** | Every Boston writer's wet-paint dream – and a newbie's opportunity to clock major props, since the landmark is temporarily unlit while the bulbs undergo maintenance.

The leaves are changing color, and it's not because you ate a special mushroom pizza. The air is crisp, the nights are getting longer, and you're drinking coffee at 4 am. It's fall, and time to go back to school.

Before you set up your new MacBook and stake out your dorm room claim, take a moment to educate yourself on the local drug scene. You don't want to get kicked out of a head shop, land in the local lock-up, or buy crappy drugs.

UNSPOKEN RULES

Marijuana is decriminalized in Massachusetts. That means you can possess up to an ounce of marijuana and you can't be arrested for it — though you may be slapped with a $100 ticket, and your pot and gear could be confiscated. So don't mess it up. Be nice to the cops. Don't have that ounce in more than one bag, and don't carry a scale with it — you don't want to make them think you're a dealer. And for goodness's sake, don't sell it to an undercover officer.

Pot might be decriminalized, but there's a good chance your school has a different idea about it. Every college has a student guide or handbook with the rules you're supposed to follow. So before you think you can flaunt that ounce on your campus, learn the rules. You might not get arrested, but you could get suspended. Same goes for drinking alcohol on campus, even if you are over 21. Read your student handbook!

Paraphernalia is not legal. That means when you go into a store that sells bongs, you must refer to them as "tobacco water pipes." In other words: never say you are going to use something for illegal drug use. If you do, you'll get kicked out of the head shop, and maybe even arrested. The paraphernalia laws in Massachusetts are based on intent: your intended use makes the crime. And it goes beyond pipes and bongs — it applies to spoons, balloons, and blenders, too. So keep your verbalized intent in check.

Do not dose your friend without their consent and full knowledge of what you are giving them. If they've never taken the substance before, tell them the good, the bad, and the ugly, and let them decide if they want to do it. If you decide to surprise them, or dose them with out their knowledge, it is mind rape. Not cool. Not funny. Don't do it.

Do not drive or bike under the influence of alcohol, or anything else that disrupts your perception of time-space-motion-speed-balance-relation-to-the-box-truck-next-to-you continuum.

Know what you're taking — that means knowing your dealer and asking questions. You'll want to know the purity of the drug you're taking, what it's been cut/sprayed/made with, and if there are

Continued on p 20

12 PEOPLE TO FRIEND ON FACEBOOK IF YOU WANT TO GET YOUR BAND BOOKED

Want to play a gig in this town? Hollo at these local talent buyers (hint, find contacts online) and start promoting now.

CLUB TALENT BUYERS

- **RANDI MILLMAN** | T.T. the Bear's Place
- **CARL LAVIN** | Great Scott/O'Brien's Pub
- **KIERAN FALLON** | Middle East (downstairs)
- **DAN MILLEN** | Middle East (upstairs)
- **TOMMY AND JOHN ALLEN** | P.A.'s Lounge
- **SHRED** | Oliver's, various

DIY PROMOTERS

- **DAN SHEA** | Bodies of Water Arts & Crafts (DIY)
- **RYAN AGATE** | Ryan the Terrible Presents (punk)
- **NED WELLBERY** | Leedz Edutainment (hip-hop)
- **GABRIELLE PETRAGLIA** | Supertonic (dance)
- **ROBIN GOODHUE** | Ammonia Booking (metal/hardcore)
- **COLLEEN FINNEGAN** | Four on the Floor Productions (dance)

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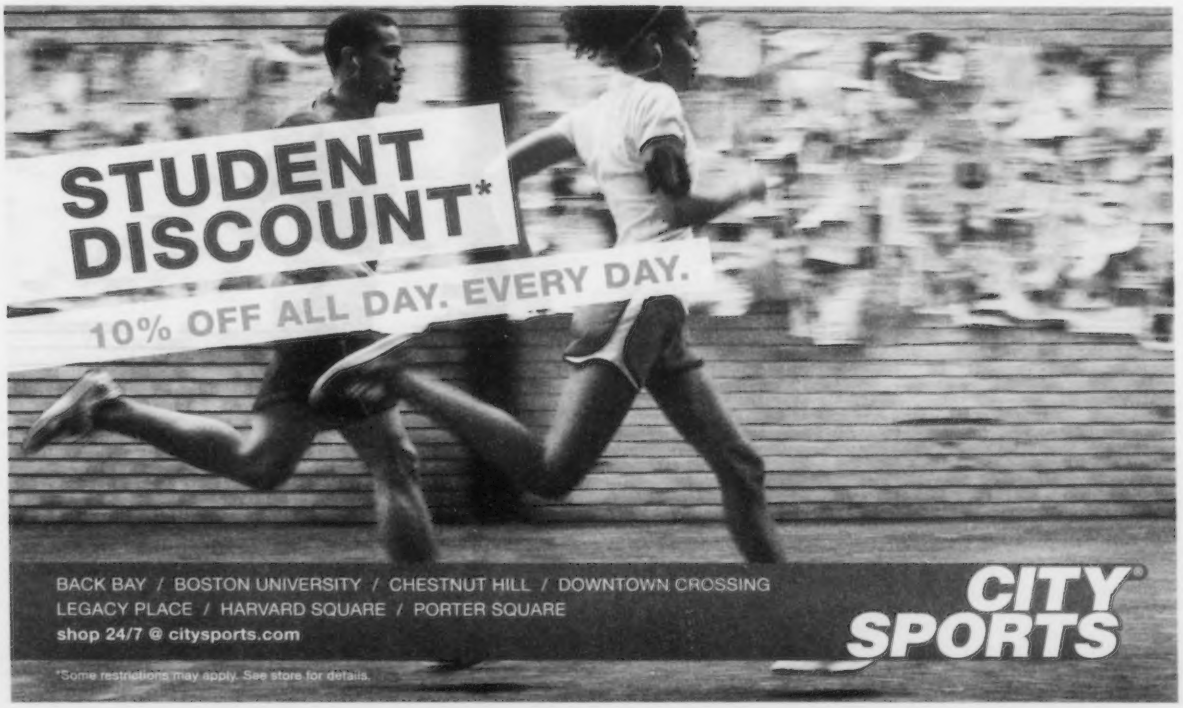

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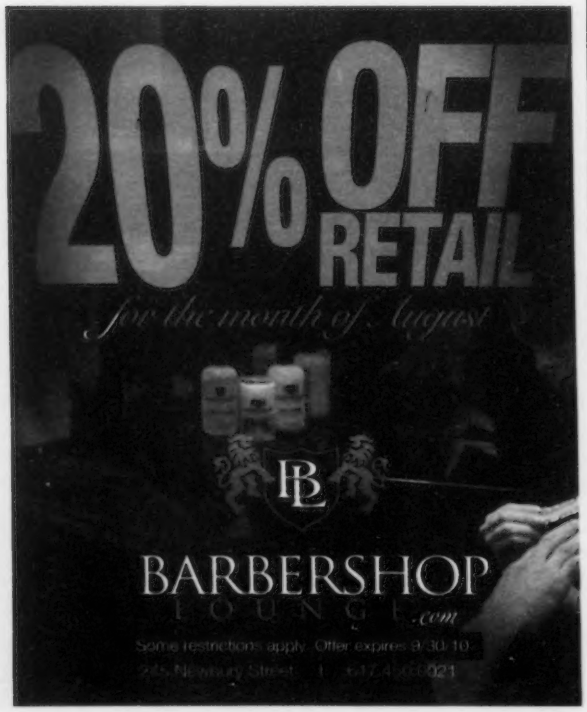

5 TIPS FOR BUYING RED SOX TICKETS FROM A SCALPER

1. Wait until the first inning ends to enter negotiations. Scalpers sweat as the clock ticks. Just don't wait too long – the gang vanishes around the third inning.
2. Know your price and stick to it, and tell them that you're broke, not cheap (so don't dress like a preppy dipshit). Denied your offer? Walk away humbly; they might chase after you with a friendly deal.
3. Approach groups of scalpers – they usually hang in front of La Verdad on Lansdowne, near the Cask N' Flagon, and behind the Catholic church on Boylston and Hemenway. They're the most competitive animals on Earth, and will lower prices just to screw a friend out of a sale.
4. Check the "Scalp-Free Zone" on Lansdowne Street. This is where ordinary people unload their extra seats for face value or less. Excellent deals.
5. If all else fails, split up from your friends. Scalpers often have an extra single ticket that they're willing to part with for peanuts.

Continued from p 22

any warnings your dealer has. Potency is also good to know. If your dealer doesn't have the answers, gets sketched out by your questions, or if you suspect you've been given tainted or altered drugs — find a new dealer! You can also check out ecstacydata.org to learn about MDMA (ecstasy) pill quality, and go to erowid.org to learn about all sorts of different mind-altering substances, how they work, and user experiences.

Be aware of drug testing. Consider if you're willing to be drug tested for a job, or for your future career. If you are not prepared to let anyone judge you by your urine rather than the quality of your work and content of your character, the National Workrights Institute can help at workrights.org.

PLACES TO SHOP

The **HEMPEST** (two Boston-area locations at Harvard Square in the Garage, and at 207 Newbury Street; hempest.com) has an amazing selection of hemp clothing products — fashionable stuff that isn't too burlap-ey. They also carry a selection of other things hemp, including accessories, oils, and even shoes.

BURIED TREASURES (two Boston-area locations at 28 Haviland Street, Back Bay, and 377 Cambridge Street, Allston) has a select offering of quality counter-culture attire, knick-knacks, and accessories. They also have an array of functional glass art and for-tobacco-use-only products.

LUCY PARSONS CENTER (549 Columbus Avenue, Boston; lucyparsons.org) carries eye-opening, mind-expanding books, newspapers, and magazines you won't find at Barnes & Noble or the Coop. They also sell T-shirts, pins, posters, and bumper stickers. *And* they host events — including music, movies, readings, and discussions. Oh, and they're a volunteer-run collective, so their prices are cheap and no one will yell at you for hanging out all day.

THINGS TO DO

Check out the **MASSCANN AWARDS** (420mass.com), Friday, September 17, at the Middle East Downstairs, sponsored by *High Times* magazine, NORML, and Stingray Body Art. Featuring Onyx and Prospect Hill. Must be 18-plus, and buying tickets in advance is recommended. Sure, the party's all about pot, but don't smoke in the club! Do your thing before you go in or duck out to a place where you won't disturb the neighbors.

Every cannabis enthusiast must attend the largest pot fest on the East Coast — the **21ST ANNUAL BOSTON FREEDOM RALLY** (bostonfreedomrally.com), held on Boston Common at high noon on September 18. Roll your joint in advance, leave your pipes at home, and be aware that you can be given a ticket for possession of an ounce or less — so keep only a small amount (one bag) on you.

Volunteer with the **CRIMINAL JUSTICE POLICY COALITION** (cjpc.org). Their mission is the "advancement of effective, just, and humane criminal-justice policy in Massachusetts" — that includes drug policies. Good.

Join your school's chapter of **STUDENTS FOR SENSIBLE DRUG POLICY**

Continued on p 26

13 BULLETIN BOARDS TO FIND A SHOW

Not everything is posted on the Internet – peep the flyers tacked to the boards below to find everything from Allston basement shows to what bands are in town:

1. **ALLSTON'S THREE BULLETIN BOARDS** (@ the Model Café, Kelly's Roast Beef, and Redneck's)
2. **HOOTENANY**, in Harvard Square's Garage, Cambridge
3. **1369** and **CLEAR CONSCIENCE CAFÉ** coffee houses, Central Square, Cambridge
4. **NEWBURY COMICS**, Newbury Street, Back Bay
5. **THE BREWERY COMPLEX**, Jamaica Plain (@ Ula Café and the Milky Way)
6. **IN YOUR EAR**, Comm Ave, BU
7. **BROOKLINE BOOKSMITH**, Coolidge Corner, Brookline
8. **BAGEL RISING**, Comm Ave, Allston
9. **THE OTHERSIDE CAFE**, Back Bay/Kenmore
10. **YOUR TAPED-UP NEIGHBORHOOD STREET POLE**

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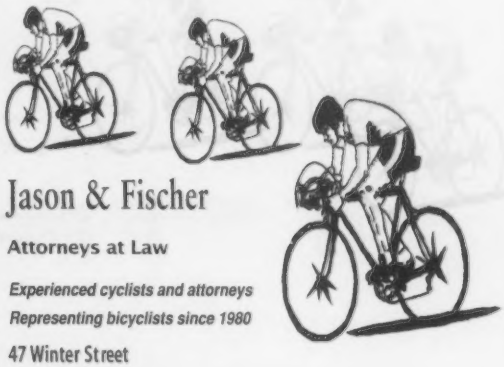

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9/17 $10 - KEEP ME CONSCIOUS/ HALFWAY TO AVALON

9/18 $10 - JEFFREY GAINES

9/23 $8 - BRIAN WRIGHT/COYOTE KOLB

9/24 $10 - DEAR HAVANAH

9/25 $10 - THE WHY & WALTER SICKERT & THE ARMY OF BROKEN TOYS

9/29 $12 - JER COONS

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10/7 $10 - THE SONGCIRCLE

10/8 $12 - JULIAN VELARD

10/13 6PM & 8:30PM, $15 - TYRON WELLS/ ANDREW BELLE

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4 add toppings

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gourmet — chicken, prosciutto, chourico, bacon, eggplant, zucchini, artichoke hearts, asparagus, spinach, red peppers, feta cheese, ricotta, garlic, walnuts, capers	.85	1.65	2.20
premium			
fresh mozzarella	1.60	3.10	4.15
shrimp	3.05	5.10	6.15
sundried tomatoes	1.60	3.10	4.15

*prices subject to change

5 INEVITABLY DOOMED FIRST-DATE SPOTS

A ROUTE 1 MOTOR INN | Unless you purchased your date, heart-shaped hot tubs are a terrible idea.

BLUE HILL AVE | First dates are awkward enough – save Boston's stabbiest street for some other time.

A BOSTON SPORTS RIOT | Again, a hotbed of violent crime isn't exactly a recipe for a love connection. (And put down that Honda Civic, bro.)

BU'S CRANBERRY FARMS (OR ANY OTHER STUDENT-UNION-FOOD-COURT SPOT) | Picking up the tab with the "convenience points" your parents paid for is not going to impress anyone.

DUCK BOAT TOUR | Believe us, you don't want to be trapped on an amphibious vehicle surrounded by quacking elementary-school students.

5 FAILPROOF FIRST-DATE SPOTS

THE LIBERTY HOTEL | 215 Charles St, Boston | Surrounding yourself with classy, moneyed sophisticates is a great way to make your date think that you too are a classy, moneyed sophisticate.

FENWAY PARK | 4 Yawkey Way, Boston | If you're both new to Boston, you won't forget your first Red Sox game, even if you just spend nine innings making fun of the drunken North Shore mooks.

MYERS & CHANG | 1145 Washington St, Boston | Monday and Tuesday "Cheap Date Nights" at this trendy but casual spot are $40 per couple.

THE PUBLIC GARDEN | It's tranquil, it's pretty, and there's no chance of your roommate bursting in. If you're a cheesy romantic, you can go for a ride in a swan boat.

BRATTLE THEATRE | 40 Brattle St, Cambridge | Skip the megaplex and show off your film savvy by taking your date to see a cult classic at this nonprofit theatre.

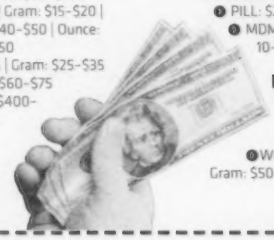
5 SIGNS OF THE APOCALYPSE YOU MISSED WHILE YOU WERE AWAY ON SUMMER VACATION

- Burst water main cripples city
- Sharks infest Cape Cod waters
- Asian longhorned beetles invade, threaten to destroy Arnold Arboretum
- Canadian earthquake tremors rattle Boston-area buildings
- Death-sniffing cat gets his own movie deal

THE PRICE YOU'LL PAY

WEED

- LOWS | Gram: $5–$10 | Eighth: $20 | Ounce: $80–$100
- MIDS | Gram: $15–$20 | Eighth: $40–$50 | Ounce: $300–$350
- HIGHS | Gram: $25–$35 | Eighth: $60–$75 | Ounce: $400–$600



ECSTASY

Note: club drugs tend to be more expensive inside the club

- PILL: $20–$30
- MDMA | HIT: $15–$30 | GRAM (serves 10-12): $100–$125

BLOW

- BLUE COLLAR Gram: $40–$50 | 8-Ball: $150–$200
- WHITE COLLAR Gram: $50–$80 | 8-Ball: $200–$300

OTHERS

- LSD: $10–$15/tab (or you can steal from Harvard labs)
- MUSHROOMS (tend to be relatively rare in New England, so if you land a bundle let us know): $25–$30/eighth, $150–$200/ounce
- PERCOSET and VICODIN: $1/milligram
- XANAX: $3–$5/bar
- RITALIN and ADDERRAL: that's what student health insurance is for
- HEROIN and OXYCONTIN: don't even think about it.

_Phoenix Staff

Continued from p 22

(ssdp.org). This is the largest student organization in the world devoted to drug-policy reform. If there's not a chapter on your campus, start one!

HELP

SOBER UP You think you might have a "problem."

You've been snorting a lot of Adderall, prepping for the MCATs while taking 21 credits. You haven't slept in four days and the Ambien has stopped working.

Or maybe you live a block away from a hipster-laden bar, and somehow your hangovers have taken precedence over your 8 am molecular-biology class.

If you're alleviating the stress of being a student with recreational drug use, or using high amounts of pharmaceutical drugs to expand your brain power and get your work done, and that use is interfering with your health and school work — it might be time to get some help.

There are 12-step programs located throughout the city, and even if you don't think you have a problem, it might be beneficial to check out a meeting.

- ALCOHOLICS ANONYMOUS: 617.426.9444 or aaboston.org.
- NARCOTICS ANONYMOUS: 866.NA.HELP.U or newenglandna.org.
- MARIJUANA ANONYMOUS: marijuana-anonymous.org.

If you don't want to go the 12-step route, most schools have counselors with whom you can speak.

- MIT — Office of Mental Health Services: 617.253.2916.
- HARVARD — Office of Alcohol and Other Drug Services: 617.496.0133.
- BU — Student Health Services: 617.353.3569.
- BC — Alcohol and Drug Education Program: 617.552.3470.

It is important that you do your own research to find the help that's right for you. We offer some suggestions here — but you are ultimately responsible for your own treatment. If one system or call does not work for you, keep looking until you find one that does!

GET OUT OF JAIL You had that ounce of pot in seven different bags, and the cops busted you with a triple beam too.

Now, you need an attorney. The National Organization for the Reform of Marijuana Laws (norml.org) has an excellent legal referral service.

You can also check to see if your campus has a student legal assistance program.

- MIT refers students to Mass Legal Help at masslegalhelp.org.
- HARVARD refers students to the Harvard Defenders, 617.495.4413, or the Criminal Justice Institute at Harvard Law: 617.496.8143.
- BU has a Legal Assistance Bureau, while not specifically for students, they may offer you some direction: 781.893.4793.
- BC has a number for students to call for legal help: 617.353.2326.

Like substance abuse, legal help is a personal decision. Make sure to find an attorney you trust and with whom you are comfortable.

13 ESSENTIAL IPHONE APPS

You've mastered the city-roaming app basics: Yelp, FourSquare, GoWalla. Here's some deeper cuts.

- **MASSTRANSIT ($3.99) + CATCHTHEBUS ($0.99) + MBTA ALERTS ($0.99) + OPENMBTA (FREE)** | Bask in your newfound, wholly illusory sense of control over the fickle beast known as public transit.
- **TRANSLOC TRANSIT VISUALIZATION (FREE)** | Your college have one of them fancy shuttle buses? Track it with this.
- **TAXI MAGIC (FREE)** | Because no one else is going to ferry your drunk ass home at 4 am.
- **JIWIRE'S FREE WI-FI FINDER (FREE)** | Leave the wardriving to the Massholes.
- **BOSTON CITIZENS CONNECT (FREE)** | Pothole ate your Camry? Tell Hizzonah all about it.
- **INSTAPAPER (FREE/BASIC; $4.99 PREMIUM)** | If you're going to spend an hour crushed up against Sox fans on the Green Line, might as well get some reading done . . .
- **PLANTS VS. ZOMBIES ($2.99)** | . . . or you could just waste some ghouls instead.
- **SOUNDHOUND (FREE/BASIC, $4.99 PREMIUM)** | Better for song-recognition than Shazam – especially since (unlike Shazam) SoundHound isn't owned by BMI.
- **WALKING CINEMA: MURDER ON BEACON HILL ($4.99)** | Interactive crime-fiction game, or scenic tour? *It's both.*
- **SCVNGR (FREE)** Turns Boston into one big scavenger hunt. See page 14.
- **QUIQR ($1.99)** You *do* want to know what those gibberish black-and-white QR barcode stickers are for, doncha? (Just try not to get GoatseRolled.)

4 RALLIES WHERE YOU CAN SUPPORT A GREAT CAUSE AND PICK UP EARNEST HOTTIES

Nothing says "I care" like getting your ass up and marching. And nothing says "getting ass" like "I care."

- **BOSTON PRIDE PARADE** | Bring your flash, bring your sparkle, bring whatever the hell you want – just make sure it includes an open mind. (And maybe a fanny pack.)
- **BIKES NOT BOMBS BIKE-A-THON** | Looking to bang an activist with toned calves? Then prepare to chafe for peace! Ouch.
- **BOSTON FREEDOM RALLY** | Sit-in for the decriminalization of marijuana, or a hemp-swaddled hippie meat market? Your call.
- **PROJECT BREAD'S WALK FOR HUNGER** | If you can't chat someone up on a 20-mile walk, you should just give up.

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9/11 JAMIE LIDELL
9/23 !!! (CHK CHK CHK)
9/27 ROGUE WAVE / MIDLAKE

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617-553-1953

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781-780-3715

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339-440-4978

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781-399-0887

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3850 Mystic Valley Pkwy.
781-395-5195

Revere
3 Everett St. Unit B
(Bell Circle)
781-286-5500

317 Broadway
781-241-9484

Roslindale
690-710 American Legion Hwy.
617-477-8250

Roxbury
109 Blue Hill Ave.
617-442-2080

2326 Washington St.
(Dudley Square)
617-427-1753

330 Martin Luther King Blvd.
617-541-3588

Saugus
Square One Mall
857-417-3113

Somerville
13 Union Sq.
617-440-5099

328 Broadway
617-440-5099

85 Broadway
617-440-5076

Watertown
485 Arsenal St.
(Arsenal Mall)
401-516-1003

West Roxbury
1896 Centre St.
857-251-3025

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_COMPILED BY MADDY MYERS

Play by Play

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Trad

OPENING

BEOWULF: A THOUSAND YEARS OF BAGGAGE | Banana Bag & Bodice presents a musical adaptation of the Old English epic. "With a seven-piece band, including dueling trombones, bass clarinet, accordion, and saw, *Beowulf* combines Weillian cabaret, '40s jazz harmony, indie rock, punk, electronica, and Romantic lieder into a cacophonous swirl." Dave Malloy music-directs and plays King Hrothgar; Jason Craig — librettist and lyricist — is Beowulf. | Oberon, Mass Ave + Arrow St, Cambridge | 617.547.8300 or cluboberon.com | September 5-6 | Curtain 8 pm Sun-Mon | $15

THE COMPLETE WORLD OF SPORTS (ABRIDGED) | The Reduced Shakespeare Company, progenitor of *The Complete Works of William Shakespeare (Abridged)*, *The Complete History of America (Abridged)*, and other digests, presents this abridged semi-educational comedy about the history of sport. The play starts with cavemen playing "Neanderthal in the Middle," goes on to discuss whether cricket or baseball is more boring, and even addresses the wide spectrum of Olympic sports. Reed Martin, Austin Tichenor, and Matt Rippy write the script, direct, and play all the parts. | Merrimack Repertory Theatre, 50 East Merrimack Street Lowell | 978.654.4678 or merrimackrep.org | September 9–October 3 | Curtain 2 pm [September 15] + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 4 pm [no September 11] + 8 pm Sat | 2 + 7 pm [no evening October 3] Sun | $25-$49; $15 students

THE GUYS | In commemoration of the anniversary of 9/11, Wellesley Summer Theatre Company presents a staged reading of Anne Nelson's play about a happenstance meeting in the aftermath of the World Trade Center's collapse. After Joan (Ashley Gramolini), an editor, meets an FDNY captain named Nick (John Davin), she helps him write eulogies for the firefighters lost under his command. Nora Hussey directs. | Ruth Nagel Jones Theatre, Wellesley College, 106 Central St, Wellesley | 781.283.2000 | September 9–11 | Curtain 7 pm | Donations accepted

PERFECT HARMONY | Andrew Grosso directs this musical, which he wrote with his musical-theater company the Essentials. The show is a pre-*Glee* representation of high-school *a cappella* club rivalries: the Acafellas have won 18 national championships, but they might not even be the best group in their school now that the Ladies in Red have thrown down the gauntlet. The two groups grapple with everything from national championships to sexual tension. | Stoneham Theatre, 395 Main St, Stoneham | 781.279.2200? | September 9–October 3 | Curtain 7:30 pm Thurs | 8 pm Fri | 4 + 8 pm Sat | 2 pm Sun | $44-$48; $20 students

THE REAL INSPECTOR HOUND | Publick Theatre Boston opens its season with Tom Stoppard's 1961 parody of Agatha Christie's *Mousetrap* and other whodunits that involve a murder in a closed setting with limited suspects. Two theater critics watch a play within the play, and their surroundings begin to mimic the murder mystery they're reviewing. The fourth wall blurs as you begin to question whether what you're seeing is a staged play or a real murder. Diego Arciniegas directs. | Boston Center for the Arts Plaza Theatre, 539 Tremont Street, Boston | 617.426.5000? or bcaonline.org | September 2-25 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri | 3 + 8 pm Sat | 3

TRAD | Tír Na Theatre presented Mark Doherty's Fringe First winner at Edinburgh at the BCA this past spring, and now it's moving the production to Gloucester Stage. Thomas, who's 100 years old, has just let it slip to his Da (yes) that, some 70 years earlier, there was an "incident" that resulted in the birth of a babe. And Da, retracting one foot from the grave, is determined to find his kin. So Thomas, his body bent to a right angle and missing an arm, and his domineering progenitor, a garrulous wisp missing a leg, set out on their hobbled search for a scion, armed only with the given name of the birth mother and Thomas's timid recollection that she packed a fierce stare. Former Súgán Theatre Company honcho Carmel O'Reilly is at the helm of the delightful picaresque, which makes several rambles 'round the ramps of frequent Súgán set designer J. Michael Griggs's simple yet inventive, dark-toned set. And a superb trio of Súgán vets — Tír Na producing artistic director Colin Hamell, Billy Meleady, and Nancy E. Carroll — play the piece with precision and wit, with only the mournful strains of Morgan Evans-Weiler's fiddle and Chad Kirchner's guitar to hint that *Trad*, though bent on propelling its stunted characters either out of this world or into the future, is more than just a lampoon of boastful, blindered, blarney-strewn Irish tradition. | Gloucester Stage, 267 East Main St, Gloucester | 978.281.4433 or gloucesterstage.org | September 2-12 | Curtain 7:30 pm Wed-Fri | 3 + 8 pm Sat | 4 pm Sun | $37; $32 students, seniors

TRUTH VALUES: ONE WOMAN'S ROMP THROUGH MIT'S MALE MATH MAZE | Catalyst Collaborative@MIT welcomes the return of Gioia De Cari's one-woman semi-autobiographical play about her stint in undergrad as a would-be mathematician at MIT. The show combines comedic elements with serious reflections on the difficulties of navigating her alma mater's boys'-club atmosphere, as well as De Cari's opinion on the question of whether women are equally capable of excelling in math and science. | Central Square Theater, 450 Mass Ave, Cambridge | 866.811.4111 or centralsquaretheater.org | September 8-26 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri-Sat | 2 pm Sun | $40; $30 seniors; $25 students

THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE | Stephen Terrell directs and choreographs the Lyric Stage presentation of this one-act musical comedy about Putnam Valley Middle School's spelling competition. Four real audience members are invited to participate in the spelling bee alongside the actors. *Spelling Bee* was conceived by Rebecca Feldman, with music and lyrics by William Finn and a Tony-winning script by Rachel Sheinkin. | Lyric Stage Company, 140 Clarendon St, Boston | 617.585.5678 or lyricstage.com | September 3–October 2 | Curtain 2 pm [September 8, 29] + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 3 + 8 pm Sat | 3 pm Sun | $29-$56

NOW PLAYING

BAD DATES | Elizabeth Aspenlieder stars in Theresa Rebeck's one-woman comedy about a single mom's lackluster love life and rotten dating luck. Theresa "balances the pressures that come with a new career as a fashionable New York City restaurateur, raising a teenage daughter, and even a too-close-for-comfort relationship with the Romanian mob — and does so without neglecting to find the perfect pair of shoes." Eric Tucker directs. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 12 | Curtain 8 pm Thurs-Fri [September 3] | 3 pm Sat [September 11] | 8 pm Sun | $15-$48

CABARET | Club Oberon takes on the 1966 Broadway hit about the rise of the Nazi party, and one seedy German cabaret club's attempt to continue living in an escapist, war-free fantasy. Amanda Palmer, famed frontwoman of punk-rock band the Dresden Dolls, stars as the enigmatic MC of the Kit Kat Club. Palmer has tapped Steven Bogart to direct; the pair previously worked on the well-received *The Needle That Sings in Her Heart*, a musical based on Neutral Milk Hotel's album *In the Aeroplane over the Sea*. | Oberon, Mass Ave + Arrow St, Cambridge | 617.547.8300 or cluboberon.com | Through October 29 | Curtain 7:30 pm Tues-Thurs [7 pm September 8] | 7:30 + 10:30 pm Sat | $25-$55

THE COMEDY OF ERRORS | Dennis Krausnick directs this very early Shakespeare comedy, which is chock full of puns, wordplay, and mistaken identities. Two sets of identical twins, both separated at birth, settle in the same town. The result? More *Three Stooges* than *Twelfth Night*, but a riot nonetheless. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 4 | Curtain 12:45 pm Thurs-Sat | $16-$24

DEAD RINGER | "It's Sunset Valley, Texas, 1885. Tyrus Cole, a crusty, ill-tempered horse trainer, lives on a ranch with his invalid sister, Mary. Unable to watch her during the day, he confines Mary to the root cellar. Enter Dewey, a slightly goofy young stranger looking for help with his horse." That's the set-up for this play by Gino DiIorio, which is getting its New England premiere at Wellfleet Harbor Actors Theater. | Wellfleet Harbor Actors Theater, Harbor Stage, 1 Kendrick Ave, Wellfleet | 508.349.9428 or what.org | Through September 18 | Curtain 8 pm Wed-Sat | $25

IN THE NEXT ROOM, OR THE VIBRATOR PLAY | Sarah Ruhl's 2009 Pulitzer finalist and Tony nominee comes to Wellfleet Harbor Actors Theatre. It's set in the 1880s, where young Dr. Givings is excited about the potential of the vibrator to assuage female hysteria. His wife, Catherine, and her married friend Sabrina, on the other hand, are more interested in using it to experience their first orgasms, since they're getting no satisfaction from their husbands. John Kolvenbach directs, with Robin Bloodworth as Dr. Givings, Stacy Fischer as Catherine, and Laura Latreille as Sabrina. | Wellfleet Harbor Actors Theater, Julie Harris Stage, 2357 Route 6, Wellfleet | 508.349.9428 or what.org | Through September 11 | Curtain 8 pm Tues-Sun | $12-$25

MENGELBERG AND MAHLER | Daniel Klein's one-man play finds illustrious Dutch conductor Willem Mengelberg — who led Amsterdam's Concertgebouw Orchestra for 50 years — engaged in a "conversation" with Jewish composer Gustav Mahler. In Mahler's lifetime and in the first decades following his death, Mengelberg did more to champion his music than any other conductor. Yet in the aftermath of World War II, Mengelberg is accused of having collaborated with the Nazis during their occupation of the Netherlands; and now he faces

Robert Lohbauer has the role; Emile Fallaux directs. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 10 | Curtain: 8 pm Fri [September 10] | 3 pm Sun | $21-$48

RICHARD III | In this Shakespeare & Company production of the Bard's play about the crookback usurper, John Douglas Thompson wears Richard's physical deformities as audaciously as he does his deviltry, presenting not just a jocular, witty Richard but one who's quick to crow at his cruel successes, and so impatiently, aggressively persuasive that the women (Leia Espericueta's sweet, sad Lady Anne and Tod Randolph's at first incredulous Queen Elizabeth) he moves from abrasive loathing to bewildered acquiescence do not seem schizoid or weak-willed. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 5 | Curtain 7:30 pm Thurs | 2 pm Fri | 7:30 pm Sun | $15-$43

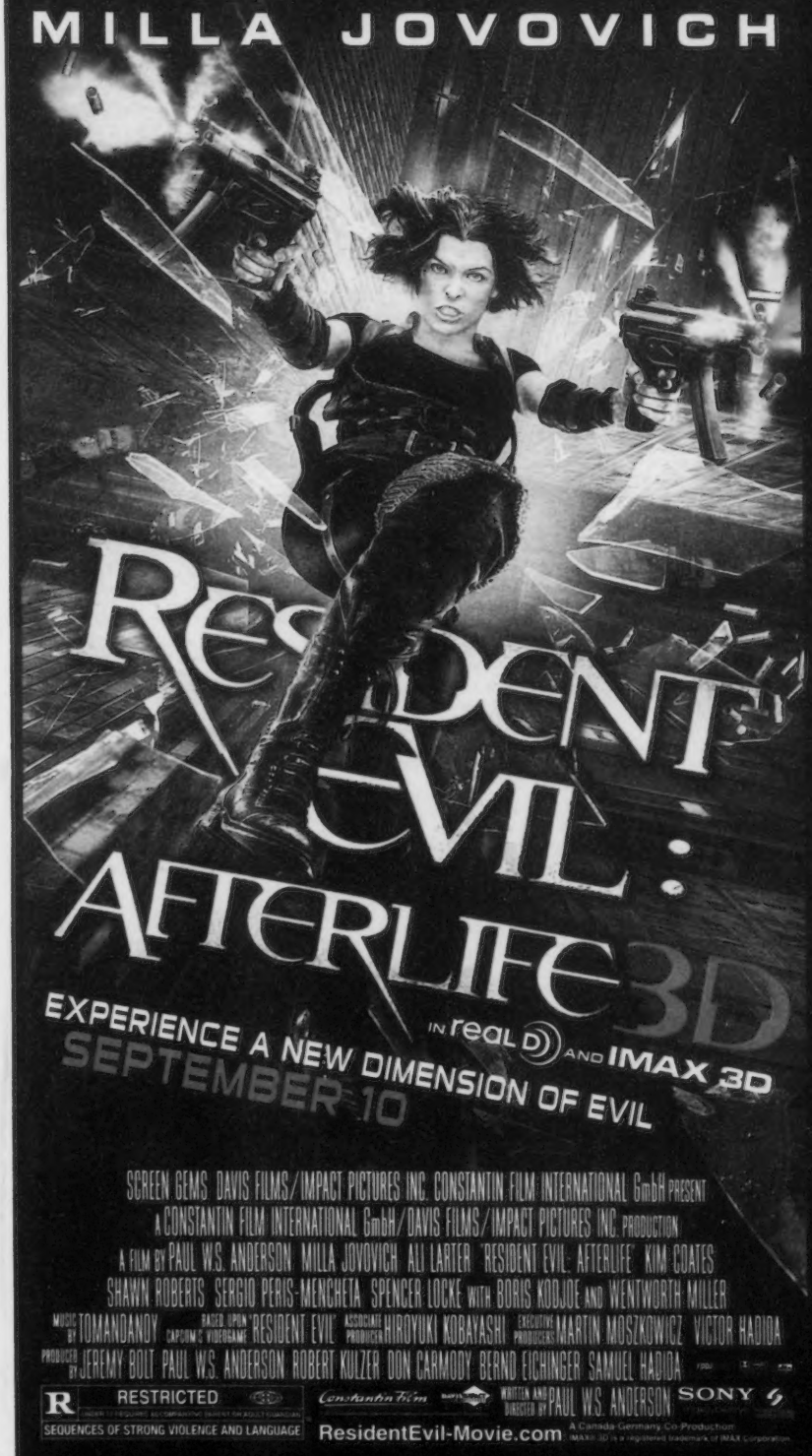
SEA MARKS | Daniela Varon directs Gardner McKay's 1982 play about love blooming between two seemingly mismatched individuals. Walton Wilson plays the Irish fisherman with "a soul as deep as the ocean"; Kristin Wold plays a Welsh native seeking the city life and a publishing career. A love of poetry and the written word unites the pair. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 4 | Curtain 8 pm Sat | $15-$38

THE TASTER | Tina Packer directs the world premiere of Joan Ackermann's play within a play about a man translating an ancient, obscure play about a king and his beloved food taster. Characters pass between the present and the mediæval as the translation process provides the depressed scholar with an enlightened message about service to others. Rocco Sisto, Maureen O'Flynn, Tom O'Keefe, and Robert Biggs make up the cast. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 4 | Curtain 2 pm Thurs | 7:30 pm Fri | 2 pm Sat | $15-$43

WICKED | Broadway Across America brings back the hit musical based on Gregory Maguire's novel of the same name, with book by Winnie Holzman and score by Stephen Schwartz. A reimagined prologue to *The Wizard of Oz*, it focuses on young Glinda the Good (Chandra Lee Schwartz) and Elphaba (Jackie Burns), the not-yet-wicked Witch of the West. Other familiar faces include the Scarecrow, the Tin Man, the Cowardly Lion, and the Wizard himself. You may not still be on Dorothy's side by the time she grabs that bucket of water. Joe Mantello directs. | Opera House, 539 Washington St, Boston | 617.451.2345 or broadwayacrossamerica.com | Through October 27 | Curtain 7:30 pm Tues-Wed | 1 pm [September 2] + 7:30 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | 2 + 7:30 pm Sun | $38-$103

THE WINTER'S TALE | Director Kevin G. Coleman promises "nothing less than magic. . . . It's about making the impossible, possible." We'll see how he's decided to make Shakespeare's most famous stage direction possible: "Exit, pursued by bear." Jonathan Epstein stars as Leontes; Elizabeth Aspenlieder plays Hermione. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 5 | Curtain 7:30 pm Sat | 2 pm Sun |

COMPLIMENTARY SCREENING PASSES



SCREEN GEMS

THE BOSTON PHOENIX

INVITE YOU AND A GUEST TO SEE

RESIDENT EVIL: AFTERLIFE 3D

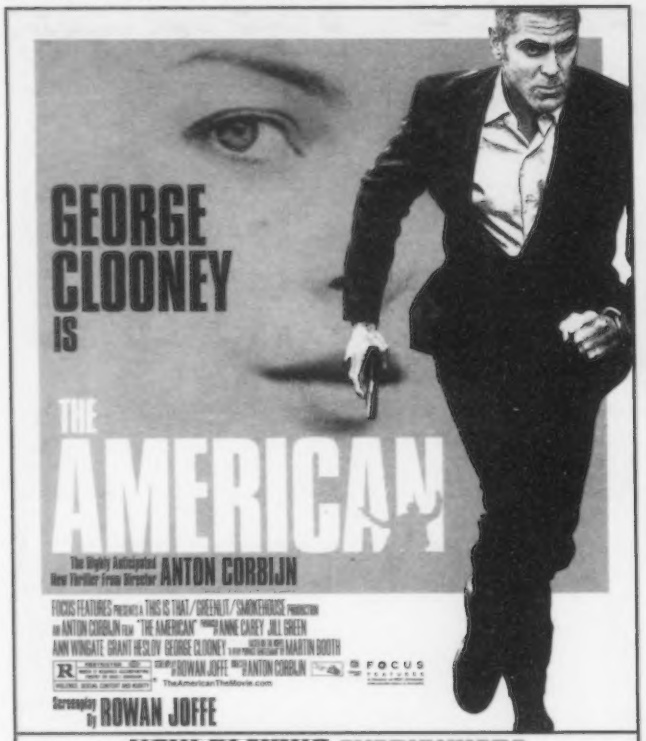
TO ENTER-TO-WIN ONE (ADMIT-TWO) PASS TO THE SCREENING ON SEPTEMBER 9TH, PLEASE VISIT

FACEBOOK.COM /BOSTONPHOENIX

AND TELL US IN *RESIDENT EVIL: EXTINCTION*, WHAT DID ALICE (MILLA JOVOVICH) INCINERATE WITH HER MIND?

No purchase necessary. Seating is not guaranteed, first come, first serve. Rated R for sequences of strong violence and language.

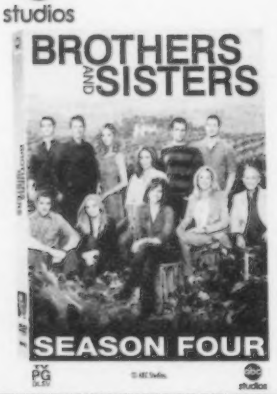
IN THEATERS SEPTEMBER 10TH



NOW PLAYING EVERYWHERE
CHECK LOCAL LISTINGS FOR THEATRE LOCATIONS AND SHOWTIMES
MOBILE USERS: For Showtimes – Text AMERICAN with your ZIP CODE to 43KIX (43549)

ENTER-TO-WIN TWO FALL FAVORITES!

THE BOSTON PHOENIX in abc studios



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NOW AVAILABLE ON DVD

Film

Unless otherwise noted, all film listings this week are for Friday September 3 through Thursday September 9. As always, it's best to call the theater before heading out. For up-to-date film-schedule information, check the *Boston Phoenix* Web site at www.thePhoenix.com.

HOW I KILLED MUMBLECORE screens at the Museum of Fine Arts September 9-11.

BOSTON

BOSTON COMMON
175 Tremont St | 617.423.3499
THE AMERICAN | Fri-Sun: 10:05 am, 11:30 am, 12:35, 2, 3:10, 4:35, 6, 7:15, 8:30, 9:55 | Fri-Sat: 12:25 am | Fri-Sun: 11:25 | Fri-Mon: 9:05 am | Mon-Thurs: 10:55
GOING THE DISTANCE | 11:15 am, 12:15, 2:50, 4:20, 5:30, 6:50, 8:15, 10:50 | Fri-Sat: midnight | Fri-Mon: 9:45 am
MACHETE | 11 am, 12:10, 1:30, 2:40, 4:15, 5:15, 7, 8, 9:45, 10:45 | Fri-Sat: 12:20 am | Fri-Mon: 9:30 am
AVATAR: SPECIAL EDITION: AN IMAX 3D EXPERIENCE | 12:30, | Fri-Sun : 4:05, 7:45, 11:20 | Fri-Mon: 9 am | Mon: 4, 7:30, 11
DESPICABLE ME 3D | 2:20
DINNER FOR SCHMUCKS | 5:10, 10:30 | Fri-Mon: 11:40 am
EAT, PRAY, LOVE | 10:40 am, 1:45, 4:50, 8:10 | Fri-Sun: 11:20
THE EXPENDABLES | 10:30 am, 1, 3:35, 6:15, 9:05 | Fri-Sun: 11:30
INCEPTION | 12:50, 4:10, 7:40 | Fri-Sun: 11:10 | Fri-Mon: 9:25 am | Mon-Thurs: 10:55
THE LAST EXORCISM | 11:20 am, 12:05, 1:40, 2:30, 5, 6:25, 7:30, 8:45, 9:50 | Fri-Sat: 11:05, 12:10 am | Fri-Mon: 9:10 am, 9:50 am | Mon: 11
LOTTERY TICKET | 9:20
THE OTHER GUYS | 10 am, 12:55, 3:30, 6:10, 8:40 | Fri-Sun: 11:15
PIRANHA 3D | 11:45 am, 2:10, 4:40, 7:05, 9:30 | Fri-Sat: 11:50
SALT | 12:40, 5:50, 10:40
SCOTT PILGRIM VS. THE WORLD | 10:50 am, 1:35, 4:25, 7:20, 9:50 | Fri-Sat: 12:25 am
STEP UP 3D | 7:50 | Fri-Mon: 9:05 am | Tues-Thurs: 11:40 am
THE SWITCH | 10:10 am, 3:15, 8:05
TAKERS | 11:10 am, 12:20, 3:30, 4:30, 6:20, 7:10, 9, 10 | Fri-Sat: 12:30 am | Fri-Mon: 9:20 am, 11:30
TOY STORY 3 DISNEY DIGITAL 3D | Fri-Mon: 9:15 am
VAMPIRES SUCK | 4
RESIDENT EVIL: AFTERLIFE: AN IMAX 3D EXPERIENCE | Thurs: 12:01 am

FENWAY
201 Brookline Ave | 617.424.6266
THE AMERICAN | 1:10, 4:20, 7:20, 10:15
GOING THE DISTANCE | 1, 3:50, 4:30, 7:10, 7:40, 10:05, 10:35 | Fri-Sat: 12:35 am
MACHETE | 1:15, 3:30, 4:10, 7, 7:30, 9:55, 10:25 | Fri-Sat: 12:20 am
AVATAR: SPECIAL EDITION 3D | 12:30, 4:05, 8 | Fri-Sat: 11:35
EAT PRAY LOVE | 12:45, 3:55 | Sun-Thurs: 7:50 | Fri-Sat: 7:15, 10:40
THE EXPENDABLES | 1:20, 4:15, 7:25, 10:10 | Fri-Sat: 12:30 am
INCEPTION | 12:40, 4, 7:45 | Fri-Sat: 11:20
THE LAST EXORCISM | 1:30, 4:25, 7:35, 9:50 | Fri-Sat: midnight
LOTTERY TICKET | 1:25
PIRANHA 3D | 3:45, 9:40 | Fri-Sat: 12:10 am
THE OTHER GUYS | 3:35, 10 | Fri-Sat: 12:25 am
SCOTT PILGRIM VS. THE WORLD | 12:50, 6:55
THE SWITCH | 1:05, 6:50
TAKERS | 12:55, 3:40, 7:05, 9:45 | Fri-Sat: 12:20 am
TOY STORY 3 DISNEY DIGITAL 3D | 12:35

MUSEUM OF SCIENCE
Omni Theatre, Science Park, Boston | 617.723.2500 | $7.50, $5.50 for ages 3-11 and seniors; Tues-Wed 7 pm or later, $5, $3 for ages 3-11 and seniors
Please call for times
RABBIT
THRILL RIDE: THE SCIENCE OF FUN
WHALES

NEW ENGLAND AQUARIUM
Simons IMAX Theatre, Central Wharf, Boston | 866.815.IMAX | $12, $10 for ages 3-11 and seniors
Please call for times
INCEPTION: THE IMAX EXPERIENCE
HUBBLE 3D
SEA REX: JOURNEY TO A PREHISTORIC WORLD
THE ULTIMATE WAVE TAHITI 3D
UNDER THE SEA 3D

STUART STREET PLAYHOUSE
200 Stuart St | 617.426.2190
Please call to confirm booking and for times
THE KIDS ARE ALL RIGHT

BROOKLINE

CHESTNUT HILL
Rte 9 and Hammond St | 617.277.2500
THE AMERICAN | Fri-Mon: 11 am, 1:25, 4:05, 7:30 | Fri-Sun: 10:15 | Tues-Thurs: 1, 5, 7:45
GOING THE DISTANCE | 2, 4:45 | Fri-Mon: 11:30 am, 7:45 | Fri-Sun: 10:20 | Tues-Thurs: 7:30
DESPICABLE ME 3D | Fri-Mon: 1:20 | Tues-Thurs: 4:15
EAT PRAY LOVE | Fri-Mon: 11:45 am, 3, 6:45 | Fri-Sun: 9:50 | Tues-Thurs: 1:10, 4:10, 7:10
INCEPTION | Fri-Mon: 3:40 | Fri-Sun: 6:50, 10 | Mon-Thurs: 7
THE OTHER GUYS | 1:45, 4:30, 7:15 | Fri-Mon: 11:30 am | Fri-Sun: 10:10
TOY STORY 3 DISNEY DIGITAL 3D | Fri-Mon: 10:45 am | Tues-Thurs: 1:30

COOLIDGE CORNER
290 Harvard St | 617.734.2500
THE AMERICAN | 5, 7:30, 9:55 | Fri: 1 | Sat-Thurs: noon, 2:30
ANIMAL KINGDOM | 11:45 am, 4:40 [no Mon], 9:35
FAREWELL | 11:45 am, 2:20, 4:55, 7:30, 10
GET LOW | 12:10, 2:30, 4:50, 7:10, 9:30 [no Thurs]
THE KIDS ARE ALL RIGHT | 2:10, 4:35, 7:10 [no Mon]
WEIRD SCIENCE | Fri-Sat: midnight
THE MAN IN THE WHITE SUIT | Mon: 7

CAMBRIDGE

BRATTLE
40 Brattle St | 617.876.6837
PSYCHO | Fri: 4:30, 7 | Sat: 2:30, 7:30
PSYCHO II | Fri: 9:30
THE APARTMENT | Sat: noon, 5
HALLOWEEN | Sat-Sun: 10
NORTH BY NORTHWEST | Sun: 2:15, 7 | Mon: 4:15, 9:30
DR. NO | Sun: noon, 4:45
THE MANCHURIAN CANDIDATE | Mon: 1:45, 7
FRENZY | Tues: 9:15
DRESSED TO KILL | Wed: 5:15, 9:30
STRAIT-JACKET | Wed: 7:30
REPULSION | Thurs: 5, 9:45
LE BOUCHER | Thurs: 7:15

FRESH POND
168 Alewife Brook Parkway | 617.661.2900
GOING THE DISTANCE | 2:15, 4:40, 7, 9:20
MACHETE | 2:30, 5, 7:30
THE LAST EXORCISM | 2:30, 4:50, 7:25, 9:45
THE EXPENDABLES | 2:30, 4:55, 7:20, 9:40
NANNY McPHEE RETURNS | 2:25, 4:50
THE OTHER GUYS | 2:40, 5, 7:20, 9:40
PIRANHA 3D | 2:15, 4:15, 6:15, 8:15
THE SWITCH | 2:05, 4:20, 7:05, 9:25
TAKERS | 2:20, 4:40, 7:05, 9:30
VAMPIRES SUCK | 7:15, 9:15
WE ARE FAMILY | 2, 4:30, 7, 9:30

HARVARD SQUARE
10 Church St | 617.864.4580
THE AMERICAN | noon, 2:30, 5, 7:30, 10
GOING THE DISTANCE | 12:15, 2:45, 5:15, 7:45, 10:20
EAT, PRAY, LOVE | 1, 4, 7:15, 10:30 | Fri-Sun: 10 am
INCEPTION | 12:15, 3:45, 7, 10:10
THE OTHER GUYS | 12:45, 3:15, 5:45, 8:15, 10:45 | 10:15 am
THE ROCKY HORROR PICTURE SHOW | Sat: 12:30 am

KENDALL SQUARE
1 Kendall Square | 617.499.1996

MESRINE: PUBLIC ENEMY #1 | 1:50, 4:45, 7:45 | Sat-Mon: 11 am
THE TILLMAN STORY | 1:35, 4:10, 7:05, 9:25 | Sat-Mon: 11:10 am
TWO IN THE WAVE | 2:05, 4:05, 7:30, 9:40 | Sat-Mon: 11:40 am
CAIRO TIME | 1:45, 4:40, 7:20, 9:35 | Sat-Mon: 11:30 am
CENTURION | 9:10
FLIPPED | 2, 4:25, 6:55, 9:20 | Sat-Mon: 11:35 am
GET LOW | 1:40, 4, 6:50, 9:15 | Sat-Mon: 11:25 am
THE KIDS ARE ALL RIGHT | 1:30, 4:15, 7, 9:30 | Sat-Mon: 11:05 am
MAO'S LAST DANCER | 2:10 | Sat-Mon: 11:15 am
MESRINE: KILLER INSTINCT | 4:50, 7:50
SOUL KITCHEN | 1:55, 4:20, 6:45 | Sat-Mon: 11:20 am

SUBURBS

ARLINGTON
Capitol, 204 Mass Ave | 781.648.4340
THE AMERICAN | 2:15, 4:45, 7:15 | Fri-Sun: 9:30
DESPICABLE ME | 3, 5:15, 7:30 | Fri-Sun: 9:40
THE GIRL WHO PLAYED WITH FIRE | 2:10, 5, 7:40
I AM LOVE | 2:45 [no Sat-Sun], 5:20 [no Fri-Sun], 7:45 [no Fri]
INCEPTION | 1:45 [no Tues-Thurs], 4:45, 7:45 | Tues-Thurs: 2
TOY STORY 3 IN DISNEY DIGITAL 3D | 2:30, 5, 7:20

BEVERLY
Cabot St Cinema, 286 Cabot St | 978.927.3677
THE KARATE KID | Fri-Mon: 5:15, 8 | Sat-Sun: 2 | Mon: 11 am
THE EXTRA MAN | Tues-Thurs: 5:30, 8 | Wed: 11 am, 2

DEDHAM
Community Theatre, 580 High St | 781.326.0409
Please call for remaining times
GET LOW | Fri: 12:30, 2:45, 5, 7:15, 9:15
THE KIDS ARE ALL RIGHT | Fri: 12:15, 2:30, 4:45, 7:10, 9:15

HINGHAM
Loring Hall Cinema, 65 Main St | 781.749.1400
I AM LOVE | 5, 7:30 | Sat-Mon: 2

LEXINGTON
Lexington Venue, 1794 Mass Ave | 781.861.6161 | $9, $7 seniors
Please call to confirm bookings and for times
THE AMERICAN
THE KIDS ARE ALL RIGHT
WINTER'S BONE

MAYNARD
Fine Arts Theatre, 19-21 Summer St | 978.897.8100
THE AMERICAN | 7 | Fri-Sat: 9:20
GOING THE DISTANCE | 7:10 | Fri-Sat: 9:20
EAT PRAY LOVE | Fri-Sat: 8 | Sun-Thurs: 7 | Sun-Mon: 4

NEWBURYPORT
Screening Room, 82 State St | 978.462.3456
I AM LOVE | Fri-Sat: 6, 8:45 | Sat: 3:30 | Sun-Thurs: 7:30 | Sun: 4:45

NEWTON
West Newton Cinema, 1296 Washington St | 617.964.6060
CAIRO TIME | 1:30, 4, 6:25, 8:40 | Sat-Mon: 11:05 am
THE CONCERT | 1:20, 6:30
FAREWELL | 3:45 | Sat-Mon: 10:40 am
GET LOW | 1:15, 3:50, 6:15, 8:35
THE GIRL WHO PLAYED WITH FIRE | 1:50, 7:50
THE GIRL WITH THE DRAGON TATTOO | 4:45
HOW TO TRAIN YOUR DRAGON | Sat-Mon: 11 am
THE KIDS ARE ALL RIGHT | 1:05, 3:40, 6:10, 8:40
MAO'S LAST DANCER | 1, 3:35, 6:05, 8:35
WINTER'S BONE | 8:35
BABIES | Sat-Mon: noon
A MATTER OF SIZE | Sat-Mon: 11 am
TOY STORY 3 | Sat-Mon: 10:45 am

RANDOLPH
Showcase Cinema, Rte 139 | 781.963.5600
THE AMERICAN | 11:40 am, 2:20, 4:50, 7:30, 10:15 | Fri-Sat: 12:40 am
GOING THE DISTANCE | 11:15 am, 1:50, 4:30, 7:10, 9:55 | Fri-Sat: 12:30 am
AVATAR: SPECIAL EDITION 3D | 11:20 am, 2:55, 6:30, 10
DESPICABLE ME 3D | 11:35 am, 2:05, 4:40
EAT, PRAY, LOVE | noon, 3:20, 6:35, 9:45
THE EXPENDABLES | 11:25 am, 1:55, 4:20, 7, 9:40 | Fri-Sat: 12:10 am
INCEPTION | 12:20, 3:55, 7:15, 10:35
THE LAST EXORCISM | 12:30, 2:50, 5:20, 7:40, 8, 10:10, 10:30 | Fri-Sat: 12:20 am, 12:50 am
LOTTERY TICKET | 11:05 am, 1:30, 4:10, 6:50, 9:10 | Fri-Sat: 11:35
MACHETE | 11 am, 11:30 am, 1:40, 2:10, 4:15, 4:45, 6:55, 7:25, 9:35, 10:05 | Fri-Sat: 12:05 am, 12:35 am
NANNY McPHEE RETURNS | 12:05, 2:45, 5:25
THE OTHER GUYS | 11:45 am, 2:25, 5:05, 7:50, 10:40
PIRANHA 3D | 7:20, 9:30 | Fri-Sat: 11:50
THE SWITCH | 5:15, 7:45, 10:25 | Fri-Sat: 12:45 am
TAKERS | 11:10 am, 1:45, 2:15, 4:25, 4:55, 7:05, 7:35, 9:50, 10:20 | Fri-Sat: 12:25 am

REVERE
Showcase Cinema, Rte 1 and Squire Rd | 781.286.1660
Please call for times
THE AMERICAN
GOING THE DISTANCE
MACHETE
AVATAR: SPECIAL EDITION 3D
DESPICABLE ME 3D
DINNER FOR SCHMUCKS
EAT, PRAY, LOVE
THE EXPENDABLES
INCEPTION
THE LAST EXORCISM
LOTTERY TICKET
NANNY McPHEE RETURNS
THE OTHER GUYS
PIRANHA 3D
SALT
THE SWITCH
TAKERS
TOY STORY 3
VAMPIRES SUCK

SALEM
Museum Place Cinemas, Church St at East India Square | 978.744.3700
THE AMERICAN | noon [no Thurs], 2:20 [no Thurs], 4:40, 7 | Fri-Sat: 9:30
GOING THE DISTANCE | 12:30 [no Thurs], 2:45 [no Thurs], 5:15, 7:30 | Fri-Sat: 10
METROPOLIS | 11:45 am [no Thurs], 3:30 [no Thurs], 6:30 | Fri-Sat: 9:20
THE OTHER GUYS | 12:15 [no Thurs], 2:30 [no Thurs], 5, 7:20 | Fri-Sat: 9:45

SOMERVILLE
Somerville Theatre, 55 Davis Square | 617.625.5700
THE AMERICAN | 2:45, 5:10, 7:40, 10
DESPICABLE ME | 2, 4:30, 7, 9:15
EAT, PRAY, LOVE | 2:30, 5:15, 8
INCEPTION | 1:45, 4:45, 7:45
SCOTT PILGRIM VS. THE WORLD | 2:15, 5, 7:30, 9:50

WALTHAM
Embassy Cinema, 16 Pine St | 781.736.7852
THE AMERICAN | Fri-Mon: 1:45, 4:20, 7, 9:35 | Tues-Thurs: 2:30, 5:10, 7:50
GOING THE DISTANCE | Fri-Mon: 2:05, 4:30, 7:20, 9:45 | Tues-Thurs: 2:50, 5:10, 8:20
MESRINE: PUBLIC ENEMY #1 | Fri-Mon: 5:10, 8:20 | Tues-Thurs: 5, 7:40
EAT PRAY LOVE | 5 | Fri-Mon: 1:55, 8:10 | Tues-Thurs: 2:10, 7:50
INCEPTION | Fri-Mon: 4:50, 8 | Tues-Thurs: 4:20, 7:30
MESRINE: KILLER INSTINCT | Fri-Mon: 2:35 | Tues-Thurs: 2:20
THE OTHER GUYS | Fri-Mon: 2:15, 4:40, 7:10, 9:40 | Tues-Thurs: 2:40, 5:20, 8:10
THE SWITCH | Fri-Mon: 2:2 | Tues-Thurs: 2

WEYMOUTH
Cameo Theatre, Columbia Square, South Weymouth | 781.335.2777
EAT PRAY LOVE | 4:30, 7:30 | Fri-Mon: 1:30
CATS AND DOGS: THE REVENGE OF KITTY GALORE | Fri-Mon: 1:15, 3:15
THE KIDS ARE ALL RIGHT | 5:30, 7:45

WOBURN
Showcase, Main St, Middlesex Canal Park | 781.933.5330
THE AMERICAN | 12:15, 2:45, 5:15, 7:45, 10:20 | Fri-Sat: 12:45 am
GOING THE DISTANCE | 11:45 am, 2:2m, 5, 7:30, 10 | Fri-Sat: 12:20 am
MACHETE | 12:05, 2:35, 5:05, 7:35, 10:10 | Fri-Sat: 12:35 am
DESPICABLE ME | 11:25 am, 1:45, 4:15
DINNER FOR SCHMUCKS | 7:20, 9:55 | Fri-Sat: 12:30 am
EAT PRAY LOVE | 12:20, 3:20, 6:30, 9:30 | Fri-Sat: 12:25 am
THE EXPENDABLES | 1:40, 4:05, 6:40, 9:15 | Fri-Sat: 11:35
GET LOW | 11:50 am, 2:15, 4:40, 7, 9:20 | Fri-Sat: 11:40
INCEPTION | 12:30, 3:40, 6:50, 10:05
THE LAST EXORCISM | 12:10, 2:30, 4:50, 7:10, 9:45 | Fri-Sat: 12:05 am
NANNY McPHEE RETURNS | 11:30 am, 2:10, 4:45
THE OTHER GUYS | 1:50, 4:20, 7:05, 9:35 | Fri-Sat: midnight
PIRANHA 3D | 9:25 | Fri-Sat: 11:45
THE SWITCH | 11:35 am, 2:05, 4:35, 7:15, 9:50 | Fri-Sat: 12:15 am
TAKERS | noon, 2:40, 5:10, 7:40, 10:15 | Fri-Sat: 12:40 am
TOY STORY 3 DISNEY DIGITAL 3D | 11:20 am, 1:55, 4:25, 6:55
VAMPIRES SUCK | 6:45, 9:10 | Fri-Sat: 11:50

FILM SPECIALS

BOSTON HARBOR HOTEL
Rowes Wharf, Boston | 617.439.7000 | Free admission
RAIDERS OF THE LOST ARK | Fri: sunset

BOSTON PUBLIC LIBRARY
Copley Square, Boston | 617.536.5400 | Free admission
THE BIG SLEEP | Wed: 3
GASOLINA | Wed: 6
HUMORESQUE | Thurs: 2
WALKER'S SHADOW | Thurs: 6

HARVARD FILM ARCHIVE
Carpenter Center for the Visual Arts, 24 Quincy St, Cambridge | 617.495.4700 | $7; $5 students, seniors; free for ages 8 and under
TEOREMA | Fri: 7
OEDIPUS REX | Fri: 9
THE GOSPEL ACCORDING TO ST. MATTHEW | Sat: 7
LOVE MEETINGS | Sat: 9:30
MEDEA | Sun: 7
THE WALLS OF SANA'S + NOTES FOR AN AFRICAN ORESTES | Mon: 7

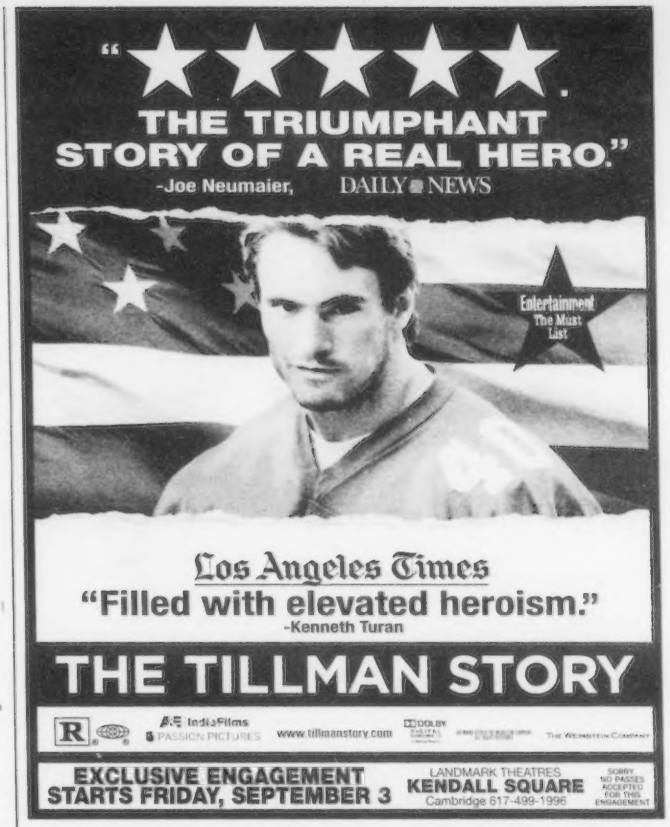
THE INSTITUTE OF CONTEMPORARY ART
100 Northern Ave, Boston | 617.478.3103 | $10; $8 students
INTO THE HEART OF MUSIC: BEYOND IPANEMA | Fri: 7

MUSEUM OF FINE ARTS
465 Huntington Ave, Boston | 617.369.3300 | $9; $8 students, seniors
NOBODY'S PERFECT | Fri: 3:50 | Sat: 3:45 | Sun: 11 am
KIMJONGILIA | Fri: 5:45 | Sun: 3:50 | Wed: 5
LIMELIGHT | Fri: 7:30 | Sat: 11 am | Sun: 1
SHOULDER ARMS + A DOG'S LIFE | Sat: 1:50
THREE WITNESSES + PRESSURE COOKER | Wed: 8
SUPERHERO + PRESSURE COOKER | Thurs: 5:20
HOW I KILLED MUMBLECORE | Thurs: 7:30

NORTH END BRANCH LIBRARY
25 Parmenter St, Boston | 617.227.8135 | Free admission
THE POSTMAN ALWAYS RINGS TWICE [1946] | Wed: 6

PARKER HILL BRANCH LIBRARY
1497 Tremont St, Boston | 617.427.3820 | Free admission
TO KILL A MOCKINGBIRD | Thurs: 5:30

SOUTH BOSTON BRANCH LIBRARY
646 East Broadway, South Boston | 617.268.0180 | Free admission
THE WOMEN | Tues: 1
KITTY FOYLE | Thurs: 6



Film

CAPSULE REVIEWS

OUR RATING

Masterpiece	⊕⊕⊕⊕
Good	⊕⊕⊕
Okay	⊕⊕
Not Good	⊕
Stinks	⊖

A

THE AMERICAN | 2010 | Peter Keough's review is on page 24. | 103m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Coolidge Corner + Chestnut Hill + Embassy + Arlington Capitol + suburbs

⊕⊕⊕⊖ **ANIMAL KINGDOM | 2010** | Australian director David Michôd's stark, lacerating debut feature follows 17-year-old Joshua "J" Cody (James Frecheville), as in the wake of his mother's OD death, he's taken into the bosom of her monstrously criminal Cody family. There's Grandma "Smurf" (in an Oscar-worthy performance by Jacki Weaver), who proves to be a character of Shakespearean darkness and complexity. And there are his uncles: Darren (Luke Ford), who's J's age and eager to prove himself in the family trades of drug dealing and robbery; hot-headed Craig (Sullivan Stapleton), who's like Johnny Boy from *Mean Streets*; and finally Pope (Ben Mendelsohn), who, oozing somnolent menace from hooded eyes, slithers out to assume the role of paterfamilias. Left with little choice, J allows himself to be drawn into the gang's business ventures. At first, the easy money, the sense of power, and Pope's latent malice hook him; then a girlfriend and an awful experience snap him out of it. Or maybe not. | 105m | Coolidge Corner

⊕⊕⊖ **THE APARTMENT | 1960** | In this most balanced and successful of Billy Wilder's bitter comedies, shmucky executive Jack Lemmon lends his apartment to philandering boss Fred MacMurray, then falls in love with MacMurray's latest mistress, Shirley MacLaine. Lemmon and MacLaine work well together, and there's a brief, amusing lesson in straining spaghetti. | bw | 125m | Brattle: Sat

⊕⊕ **AVATAR: SPECIAL EDITION 3D | 2009** | Proclaiming itself as the next phase in the development of cinema, James Cameron's new opus invests hundreds of millions in cutting-edge CGI and 3-D processes (not to mention state-of-the-art PR and marketing) for the paradoxical purpose of informing the viewer that such unnatural indulgences are bad for us. It's the 22nd century, and Jake Sully (a convincingly inarticulate Sam Worthington) is a paraplegic Marine veteran who's offered a new life by participating in the "Avatar" program in which humans are bonded with the "Na'vi," the indigenous homanids on the planet Pandora. Sully and his avatar then go to work with a scientific team headed by curmudgeonly Dr. Grace Augustine (*Aliens* alumna Sigourney Weaver, chainsmoking in lieu of acting) that's trying to learn about the native animist culture. But he's also being wooed by wicked Colonel Quaritch (Stephen Lang), who picks his brain for intel about the Na'vi's defenses in their thousand foot tall "Hometree." What follows should not come as a surprise to anyone who's seen *Dances with Wolves*, *Starship Troopers*, *Apocalypse Now*, *Return of the Jedi*, *District 9* or any of the other score or so other movies that Cameron has spliced together for this ersatz epic. This "special-edition" re-release boasts nine extra minutes. | 171m | Boston Common + Fenway + suburbs

B

⊕⊕ **BABIES | 2010** | Director Thomas Balmès's spare, occasionally stirring documentary toddles to Namibia, Mongolia, the US, and Japan to capture a year in the life of four infants. The San Francisco family comes off at once as a gross cliché of Western privilege, complete with roof-deck Jacuzzi and baby yoga. Such an agenda-laden example, however, leads one to wonder whether the other cultures' depictions also favor the extreme. And the purely observational style dangles many questions. Where are the Namibian men? Why is the Mongolian tot wandering alone without pants through the legs of livestock? (The irony here is that animals often steal the show.) The editing, too, confuses and manipulates — is the missing Mongol mom simply beyond the frame? Cuts from rich nation (birthday cake) to poor (tub of viscera) are predictably pointed but not always thematically coherent. Still, the film stops short of it's-a-small-world platitudes to elicit awe — and *awwws*. | 79m | West Newton: Sat-Mon

⊕⊕⊕⊕ **THE BIG SLEEP | 1946** | One of the seminal film noirs, its plot was so confusing, even to director Howard Hawks and screenwriter William Faulkner, that it launched a new era in detective films, one that focused on the character and behavior of the gumshoe rather than on who done what. Humphrey Bogart plays Philip Marlowe to perfection, Martha Vickers is the naughty nymph, and Lauren Bacall is her "wonderful" sister. And you can never go wrong when little Elisha Cook Jr. is around as the faded fall guy. | bw | 116m | BPL: Wed

LE BOUCHER | 1970 | More than your average slasher flick, Claude Chabrol's film is set in the Dordogne, where schoolteacher Hélène (Stéphane Audran, Chabrol's wife at the time) meets butcher Popaul (Jean Yanne) at a wedding, and they begin a tentative relationship. But there's a serial killer in the area, and when Hélène stumbles on the body of the bride from that wedding, she finds next to it what seems to be the cigarette lighter she'd given Popaul for his birthday. | French | 93m | Brattle: Thurs

C

⊕⊕⊕ **CAIRO TIME | 2009** | Patricia Clarkson projects great warmth as Juliette, a Canadian journalist who travels to Cairo to join her husband, a UN aid worker stationed in Egypt, for a scenic holiday among the Pyramids. He's held up in the Gaza Strip, however, so he asks a former co-worker, Tareq (Alexander Siddig), to get her settled into her hotel. Unaccustomed to the overwhelming attention the local male populace pays her (she's frightened, but flattered, too), the middle-aged blonde beauty flees to the café owned by Tareq, unaware that such places are the domain of men alone. Gradually, a bond blossoms between the two strangers as they stroll about the city, which itself is a character. The sense of place in Ruba Nadda's low-key love story is so strong that it almost overwhelms the slow dance of these drifting souls and the tranquility of their tentative romance. | English + Arabic | 89m | Kendall Square + West Newton

⊕⊕⊕ **CENTURION | 2010** | Set in Northern Britain in AD 117, Neil Marshall's slimly budgeted epic finds a splinter group of Roman soldiers battling for their lives against the fierce Picts. It all starts when General Titus Virilius (Dominic West) hires a mute, feral Pict tracker named Etain (*Quantum of Solace*'s Olga Kurylenko) and she betrays him. After the Ninth Legion is decimated in a fiery Pict trap, the centurion of the title Quintus Dias (*Inglourious Basterds*' Michael Fassbender, like West a veteran of *300*) must rescue Titus, who was captured in that disaster and has been taken to the Picts' fortified forest encampment to be tortured. It's hard to know who to root for, the persecuted Picts or the potty-mouthed (you'd think they invented the word "fuck") Romans, and in the end *Centurion* is more concerned with action than with historical fact (love those Romans' colorful . . . English?). All the same, you're apt to surrender to Marshall's gleeful orgy of violence, which is let down by only a half-hearted stab at romance. | 97m | Kendall Square

⊕⊖ **THE CONCERT | 2009** | Enjoy laughing uproariously at cartoonish Russian stereotypes? No, not the Boris and Natasha variety, but the boorish, boozing, money-grubbing caricatures who might, say, peddle caviar on the streets of Paris. Or how about Gypsy fiddlers who transform into musical savants? Has Radu Mihaileanu made the film for you! Even more so if you appreciate *Seven Samurai*–like tales about a band of aging, disgraced musicians assembled by Andrei Filipov (Aleksei Guskov, too good for this), former conductor of the Bolshoi Orchestra, who's been reduced to mopping the floors of the concert hall as the janitor-in-residence. Sacked 30 years earlier for refusing Brezhnev's order to rid the Bolshoi of its Jews, Andrei has a scheme to steal back his spot as conductor by leading his rag-tag troupe in a performance at the Théâtre du Chatelet. *Inglourious Basterds*' Melanie Laurent solos, Miou-Miou cries, and patrons erupt into mawkish applause. Oy. | French | 107m | West Newton

D

⊕⊕⊕ **DESPICABLE ME | 2010** | First-time directors Chris Renaud and Pierre Coffin and the other filmmakers behind this slight but engaging kids' animated comedy have no ambitions to be original, but like their villainous hero, Gru (voiced by a borscht-accented Steve Carell), they insist on stealing only from the best — Pixar, for starters. Gru's career ambition is to become the world's greatest criminal, and to that end he's out to steal the moon. He adopts three willful, cookie-selling orphans — Margo (Miranda Cosgrove), Agnes (Elsie Fisher), and Edith (Dana Gaier) — whom he hopes can help him infiltrate the fortress of arch-rival Vector (Jason Segel) so he can get his hands on the shrinking ray gun he'll need for the lunar heist. When Gru's bumbling, Q-like sidekick, the evil scientist Dr. Nefario (Russell Brand), decides that the kids are distracting Gru from the mission, he intervenes, and that results in a climactic sequence unfortunately reminiscent of *Up*. Still, with its respect for its audience's intelligence, *Despicable Me* is proof that even kids' films that aren't from Pixar don't have to be hairballs like *Furry Vengeance*. | 95m | Boston Common + Chestnut Hill + Somerville Theatre + Arlington Capitol + suburbs

⊕⊕⊖ **DINNER FOR SCHMUCKS | 2010** | Jay Roach's fitfully hilarious but inert and repetitious adaptation of Francis Veber's 1998 French comedy *The Dinner Game* has talented executive Tim (Paul Rudd in his standard role as a doofus who's misled and inept but basically decent) trying to get ahead by joining the corporate rich guys who put on a dinner to make fun of unwitting weird people. When Tim bumps into Barry (Steve Carell reprising his character in *The Office* — vain, stupid, insuperably fatuous, and even less charming) and learns about Barry's hobby of creating storybook scenes using dead mice, he invites him to the party, but it turns out that Barry is a bigger asshole than any of them, and he batters Tim and the audience into submission with his boorish, irrepressible, occasionally funny obnoxiousness. At least there's some supporting-character diversion: Lucy Punch as dominatrix stalker Darla, Zach Galifianakis as Barry's boss at the IRS, and, best of all, Jermaine Clement as a demented and egocentric artist — imagine James Mason rigged out as a satyr, hoofs and all. | 109m | Boston Common + suburbs

⊕⊕⊖ **DR. NO | 1962** | Although Sean Connery as 007, Bernard Lee as M, and Lois Maxwell as Miss Moneypenny are already installed in the first James Bond film (Desmond Llewelyn's Q doesn't show up till *From Russia with Love*), the sensibility is a little crude (the series's sadism kicked in right off the bat) and Bond's macho a little obvious. When another British Secret Service agent is killed, Bond is sent to the West Indies, where Felix Leiter (Jack Lord) and Quarrel (John Kitzmiller) help out in his pursuit of the fiendish Dr. No (Joseph Wiseman) but he's on his own when it comes to the swimmingly attired Ursula Andress (as Honey Ryder). We'd have recommended he stay home with Eunice Gayson's fetching Sylvia Trench; alas, she bowed out after *From Russia with Love*. Terence Young directs. | 110m | Brattle: Sun

E

⊕⊖ **EAT, PRAY, LOVE | 2010** | This film adaptation of Elizabeth Gilbert's bestselling memoir is a superficial globetrot in which pretty people talk about Hard Truths in pretty locations. Julia Roberts is the travel writer whose encounter with a puckish guru in Bali prompts her, when home in New York, to end her marriage and examine her priorities. She embarks on a series of sojourns: in Italy (to regain an appetite for life), India (to meditate at an ashram), and Bali (to recharge under the tutelage of the guru). Ryan Murphy is not so much a director as an event planner, providing backdrops against which his cast can make their speeches, and sprinkling Hollywood fairy dust in the form of glowing slivers of light that kiss the contours of his leading lady and her acolytes. Javier Bardem, as a Brazilian bon vivant, is a shot of adrenaline in the final act, but the overriding romance in *Eat, Pray, Love* is the camera's love affair with Julia Roberts. | 140m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + suburbs

⊕ **THE EXPENDABLES | 2010** | Just about every superannuated action hero in Hollywood — Sylvester Stallone and Dolph Lundgren and a

couple of uncredited cameos among others — takes a bow in this lumbering, aptly titled hulk of a movie. Unfortunately, Stallone directs as well. His Barney Ross is head of a long-in-the-tooth mercenary group with a penchant for big knives, nasty tattoos, and bad dialogue. Some guy hires them to knock over the dictator of a Caribbean island fronted by a renegade spook named James Munroe (Eric Roberts). That name is the only clever thing in the movie. I don't want to give away any of the surprises, but — well, there are no surprises. The story is a pile of clichés, yet somehow it also makes no sense. I can overlook that, but not the blurred, Cuisinarted, jiggily shot action sequences, which are even more incoherent than those in *Transformers 2*. "You and me, we're the same," says Munroe in the end. "We're dead inside." Outside, too. | 103m | Boston Common + Fenway + Fresh Pond + suburbs

F

⊕⊕⊕ **FAREWELL (L'AFFAIRE FAREWELL) | 2009** | Somewhere between the shenanigans of Angelina Jolie in *Salt* and the ineptitude of the Russian moles recently deported to Moscow lie the exploits of KGB colonel Sergei Grigoriev (Emir Kusturica), who's known to French intelligence as "Farewell." According to Christian Carion's unpretentious, engrossing account of this based-in-fact story, it isn't Ronald Reagan (played by Fred Ward in a jarring cameo) but rather the fictitious Grigoriev (a version of actual turncoat Vladimir Vetrov) who's responsible for the defeat of the Soviet Union in the Cold War. In the '80s, dismayed by the direction his country has taken, Grigoriev passes on secrets to the West via Pierre (Guillaume Canet), a French engineer drawn into the intrigue like a character in an Alfred Hitchcock movie. But the real winner might be Western pop culture — Grigoriev insists on getting paid off in Queen recordings for his son. The losers are the same as always: ordinary people whose ideals are exploited by the cynical and powerful. | French | 113m | Coolidge Corner + West Newton

⊕ **FLIPPED | 2010** | Sitting through Rob Reiner's adaptation of Wendelin Van Draanen's YA novel is like watching the summer's worst movie — twice. The story sounds kind of sweet: Bryce (Callan McAuliffe), a wishy-washy eighth-grader, has a love/hate relationship with Juli (Madeline Carroll), who is inexplicably drawn to him. Will he recognize his true feelings for her, overcome his abusive father (Anthony Edwards), and develop a backbone? We don't want to give anything away, but by the end it's hard to care because each scene is narrated by a wall-to-wall voiceover that restates the obvious — *i.e.*, Juli gets frantic when they cut down her tree, and Bryce says, "Juli was really frantic; they were cutting down her tree." Then they repeat the process from the other character's POV. Tarantino it isn't. Reiner sets the story in a late-'50s/'60s indicated by old cars and gratuitous oldies on the soundtrack, underscoring how much he's flipped since *Stand by Me*. | 90m | Kendall Square

⊕⊕© **FRENZY | 1972** | This jolting murder mystery was hailed as Alfred Hitchcock's entry into the modern, permissive era, though what's most notable about it is how ugly his vision became once rape and murder could be depicted on screen with realistic grisliness. A sex killer runs amok in modern London, and Hitch's hero is — of course — an innocent man wrongly suspected. Good performances by a surprisingly unglamorous cast: Jon Finch, Barbara Leigh-Hunt, and Anna Massey. | 116m | Brattle: Tues

G

⊕⊕ **GET LOW | 2009** | Somewhere it must be written that once a veteran actor starts pushing 80, he has to play the role of a curmudgeonly hermit — preferably armed. We've had Clint Eastwood in *Gran Torino*, Hal Holbrook in *That Evening Sun*, Michael Caine in *Harry Brown*. Now, Robert Duvall takes a shot in this Southern Gothic hokum from Aaron Schneider. Felix Bush, who's kind of like Boo Radley 50 years later, lives in the woods outside a Depression-era (you can tell from the maple-syrup lighting and the old cars) Tennessee town, a bearded pariah feared by his neighbors. One day, he emerges and pays the local undertaker (Bill Murray in Mr. Micawber mode) to arrange a pre-death funeral service so he can unload the ugly secret — suggested by the film's first and best scene — that's been eating at him for decades. But by the time of the revelatory rite, you could well have lost interest. Duvall adds sparkle with his cryptic decrepitude — until that becomes as mannered and canned as the rest of the movie. | 102m | Kendall Square + Coolidge Corner + West Newton + suburbs

⊕⊕© **THE GIRL WHO PLAYED WITH FIRE (FLICKAN SOM LEKTE MED ELDEN) | 2009** | One of the virtues of Stieg Larsson's trilogy of books is its biggest cinematic weakness — exposition. Each volume is 600 pages plus and packed with mostly fascinating backstory and online and other non-visually stimulating activity. If there's a way to make all this riveting on screen, the Swedes adapting the first two books haven't figured it out. One thing director Daniel Alfredson exploits in this adaptation of volume two is women getting beaten up, mostly at the hands of a Terminator-like goon working for Zala, the mystery head of a human trafficking network that reaches to the highest levels of Swedish intelligence. If you can't follow the story, then any of the film's long-winded conversations will fill you in. Noomi Rapace blossoms as Lisbeth Salander, the asocial savant of the title, and Michael Nyqvist remains dull as her pal, journalist Mikael Blomkvist. | Swedish | 129m | West Newton + Arlington Capitol

⊕⊕ **THE GIRL WITH THE DRAGON TATTOO (MÄN SOM HATAR KVINNOR) | 2009** | In recent screen-adapted crime fiction — Dennis Lehane's *Mystic River* and *Gone Baby Gone*, for example — detectives are heroes and children are victims. In the trilogy by the late Stieg Larsson, the child victim is the hero. Lisbeth Salander (Noomi Rapace), the girl of the title, is zoish, but she looks waiflike (in the book, at least — here she resembles Marilyn Manson), and, as flashbacks suggest, she's had a traumatic childhood. Now, she's punked out with piercings and Doc Martens. But her chief weapon is the computer that enables her to hack into the past of malefactors, and that's how she comes to team up with journalist Mikael Blomkvist (Michael Nyqvist), who's investigating the 40-year-old disappearance of a girl from a wealthy family. Niels Arden Oplev's perfunctory adaptation of Larsson's first book veers from Visconti's *The Damned* to Jonathan Demme's *The Silence of the Lambs* without the decadence or the thrills of either. In this case, the victim is Larsson. | Swedish | 152m | West Newton

GOING THE DISTANCE | 2010 | Brett Michel's review is on page 25. | 103m | Boston Common + Fenway + Harvard Square + Fresh Pond + Chestnut Hill + Embassy + suburbs

THE GOSPEL ACCORDING TO SAINT MATTHEW (IL VANGELO SECONDO MATTEO) | 1964 | Peter Keough's review of "The Complete Pier Paolo Pasolini" is on page 22. | Italian | b&w | 136m | HFA: Sat

H

HALLOWEEN | 1978 | Back in 1963, you'll recall, six-year-old Michael Myers murdered his sister and was taken off to an asylum. Now it's 1978, and Michael has escaped and is on his way back home to take care of baby-sitter Laurie (Jamie Lee Curtis), with Dr. Loomis (Donald Pleasence) and Nurse Marion (Nancy Stephens) in hot pursuit. John Carpenter directs this original. | 91m | Brattle: Sat-Sun

HOW I KILLED MUMBLECORE | 2010 | Gerald Peary's review is on page 25. | 62m | MFA: Thurs

⊕⊕⊕© **HOW TO TRAIN YOUR DRAGON | 2010** | Animation directors Dean DeBlois and Chris Sanders have fashioned a family entertainment that functions as a copy of James Cameron's most successful film. It's got the young hero from a war-bred culture who joins sides with the "enemy"; it's got romance (only here, he's the chief's offspring); it's got an at-first-untrainable dragon that he bonds with, taming it as they take to the skies; it's dazzlingly presented in 3-D. You might even think it's better than *Avatar*. Hiccup (voiced by Jay Baruchel), the hapless hero, is a scrawny Viking, a dragon hunter-in-training. And he's terrible at it, an embarrassment to his warrior father, Stoick (Gerard Butler). Toothless, Hiccup's cat-like dragon steed, shares DNA with the alien in the directors' *Lilo & Stitch*, and their new film seems cloned from that movie, as well, as a youth secretly fosters a lethal beast. But this one's a real beauty. | 98m | West Newton: Sat-Mon

HUMORESQUE | 1946 | This Joan Crawford vehicle has her playing a wealthy socialite (Helen Wright) who falls for young violinist Paul Boray (John Garfield); he loves her, too, but he's putting his career first, and she doesn't want to play second fiddle. With Oscar Levant and J. Carrol Naish; Jean Negulesco directs. | b&w | 125m | BPL: Thurs

I

⊕⊕© **I AM LOVE (IO SONO L'AMORE) | 2009** | Italian cinema has come a long way from Marco Bellocchio's *Devil in the Flesh* (1986), in which a couple engaging in graphic sex discuss the Bolshevik Revolution, to Luca Guadagnino's *I Am Love*, in which a couple engaging in graphic sex discuss how to make fish soup. Or has it? Both films are, in their way, about politics and sex, the politics in Guadagnino's melodrama being of the family kind. His effort opens at a birthday party for the patriarch of the Recchi family, owners of a giant Milanese textile company, and as boring as viewers might find this fête, it's even more so for Emma (Tilda Swinton), the Russian-born wife of the family heir-to-be. When her son Edo (Flavio Parenti) and daughter Betta (Alba Rohrwacher) show signs of rebellion, her Russian soul also gets restless. Then she samples the shrimp salad of Edo's chef pal Antonio (Edoardo Gabbriellini), and nothing is the same again. Sumptuous, overheated, and ridiculous, *Love* is a visual delight — the opening montage of a snowy Milan alone make it worthwhile. | Italian | 120m | Arlington Capitol

⊕⊕© **INCEPTION | 2010** | When it comes to dreams, Christopher Nolan's vast, cerebral puff pastry is Freud 101, what with its Oedipal business and the elevators and endless staircases and safes holding mysterious, "Rosebud"-like revelations. Our hero, Cobb (Leonardo DiCaprio), and his colleagues extricate secret information from a target by entangling themselves in a deceiving dream. Or a dream within a dream. But a dream within a dream within a dream, which is what is needed to *insert* rather than extract an idea — that's risky. Only Cobb has ever managed to do that. Now Saito (Ken Watanabe), a big mucky-muck of some sort, wants him to try it again, to get Fischer (Cillian Murphy), the heir to a huge multicorporation, to break up his old man's monopolistic empire and so restore the free-enterprise system or something. So Cobb puts together his Mission Impossible Dream Team, which includes a colorless Ellen Page as Ariadne, the dream-weaving "architect" and voice of reason who asks helpful questions like "Now whose unconsciousness are we going into?" Give Nolan credit — who else has parallel-edited sequences taking place simultaneously in three (four? five?) different levels of consciousness? Yet *Inception* does best when it focuses on its own most disturbing idea — that dreams reveal nothing except that life is not a dream. | 149m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + Arlington Capitol + suburbs

K

⊕⊕⊕© **THE KIDS ARE ALL RIGHT | 2010** | Lisa Cholodenko's portrayal of a lesbian marriage is no blissful alternative to the heterosexual kind. Nic (Annette Bening), a workaholic physician, has taken on some of the traits of an insensitive husband; Jules (Julianne Moore) has gravitated to the role of the subordinate housewife. Their anxieties increase when their two teenage children — Nic's Joni (Mia Wasikowska) and Jules's Laser (Josh Hutcherson) — decide to find their parents' sperm donor — which suggests that what's missing in the ménage *is* a strong masculine presence. And played by Mark Ruffalo at his laid-back, raspy best, Paul the donor fills the role smoothly and ingratiates himself into the family. Only Nic demurs, and Bening is at her least appealing and her most impressive as her character grows more jealous, bitter, and inebriated. Is Cholodenko suggesting that the gay-marriage opponents have a point? Or is she saying that, regardless of gender configuration, marriage in general is subject to change, loss, and human weakness? Maybe the most subversive aspect of this *Kids* is how conservative its family values actually are. | 106m | Stuart Street Playhouse [tentative] + Kendall Square + Coolidge Corner + West Newton

⊕⊕© **KIMJONGILIA | 2009** | There is very little new in N.C. Heikin's documentary attack on North Korea's endless dictatorship that hasn't been seen or heard before, and watching these painful reports by escapees of starvation, concentration camps, torture, and killings is more frustrating than enlightening. We know that nothing will be done about any of this — it's as if we were watching Jews in 1943 telling the world about Auschwitz and there were no plans to topple the Nazis. The film's title is the name of a special begonia presented to North Korean strongman Kim Jong-Il back on his long-ago 43rd birthday, in celebration of his commitment to "Love Peace Wisdom Justice." If there's one moment of black-humor levity in this drone of horrors, it's the scenes from a kitsch North Korean documentary that rationalize forced-labor camps for the products they turn out, which include lovely items for export: doilies to Poland, paper flowers to France, bras to Russia. | English + Korean | 75m | MFA: Fri + Sun + Wed

KITTY FOYLE: THE NATURAL HISTORY OF A WOMAN | 1940 | Ginger Rogers proved she could be more than Fred Astaire's dance partner by winning a Best Actress Oscar for her performance in the title role of this Sam Wood film. It's the Depression, and when working-girl Kitty gets a job as secretary to a Philadelphia socialite (Dennis Morgan), they fall in love, but she's afraid his family won't accept her. Eventually, after she turns down a New York doctor (James Craig) who loves her, she and Wyn do marry, and it turns out her fears were well founded. | b&w | 108m | South Boston Branch Library: Thurs

L

⊕⊕ **THE LAST EXORCISM | 2010** | We can thank *The Blair Witch Project* for a stream of fake documentaries aspiring to be edgy horror films. Daniel Stamm helms this ambitious but messy tale of charlatan preacher and professional exorcist Cotton Marcus (*Big Love*'s Patrick Fabian). Following the accidental death of a child during a botched exorcism, Marcus wants to expose the fraudulence of his industry — so, camera crew in tow, he visits a Louisiana farmer whose teenage daughter is possessed by a demon. For the first hour, the subversive premise and the authentic performances are taut and engaging. You might even like the absurd ending that steals from (pays homage to?) obscure horror texts that include *Harvest Home*, *Cannibal Holocaust* and *The Wicker Man*. But the purity of the docu conceit falls apart thanks to the intrusion of a spooky score and deliberately eerie camera shots. You may not be scared, but you should Be Afraid. | 97m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕ **LIMELIGHT | 1952** | Chaplin's ego first got out of hand at the end of *City Lights* when he hogged the final close-up; his penchant for philosophical babble reared its head in the final scene of *The Great Dictator*. *Limelight* is a mating of his two worst impulses. As Calvero, the dying clown, he gives a masochistic-narcissistic performance. Claire Bloom is lovely as the ballerina whose mentor he becomes (Melissa Hayden dances for her), and Buster Keaton shares a routine with Chaplin that's the movie's highlight. The rest is fairly shameless. | b&w | 141m | MFA: Fri-Sun

⊕⊕© **LOTTERY TICKET | 2010** | Erik White's film stars Bow Wow as a nice project kid fresh out of high school who hits the jackpot and must dodge trifling neighbors before he can cash in his $350 million ticket. So it's kind of like a few days in the life for most rappers, complete with cameos from Ice Cube, Bill Bellamy, and Charlie Murphy. If you look past such relentless black-comedy clichés as the greedy oversexed preacher (Mike Epps) and some black variations on white stereotypes like the gratuitous Eddie Haskell sidekick Benny (Brandon T. Jackson), this addition to the *Friday* canon is almost two-dimensional, definitely heartfelt, and absolutely funny. Keep a lookout for Bow Wow's bony bodyguard, Deangelo (Malieek Straughter); the animated newcomer rocks his small supporting role in a performance that begs comparisons with Martin Lawrence in *Do the Right Thing* and Chris Rock in *I'm Gonna Git You Sucka*. | 99m | Boston Common + Fenway + suburbs

LOVE MEETINGS (COMIZI D'AMORE) | 1964 | For this documentary, Pier Paolo Pasolini took his microphone and traversed Italy asking people about their attitudes toward sex, marriage, divorce, homosexuality, virginity, prostitution, and gender roles. The results are enlightening but not very gratifying. With Alberto Moravia and Giuseppe Ungaretti, among others. (Peter Keough's review of "The Complete Pier Paolo Pasolini" is on page 22.) | Italian | b&w | 92m | HFA: Sun

M

MACHETE | 2010 | Danny Trejo has the title role in this full-length realization of one of the two fake trailers from Robert Rodriguez's *Grindhouse* (the other, *Thanksgiving*, is also being made into a real movie) — he's a Mexican *federale* who keeps getting set up by the folks he thinks he's working for. With Robert De Niro as a US senator plus Jessica Alba, Steven Seagal, and Cheech Marin; Rodriguez directs with Ethan Maniquis. | 105m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕⊕⊕ **THE MANCHURIAN CANDIDATE | 1962** | John Frankenheimer's thriller is great fun, a black, clever, Hollywood political satire. Laurence Harvey plays an effete American soldier who returns from Korea to receive the Congressional Medal of Honor. A former platoon member (Frank Sinatra) discovers that Harvey has been brainwashed by the Communists and turned into a zombie assassin. The nightmare sequences are startling, but then, the whole movie has the slightly unreal texture of a dream. And Angela Lansbury is amazing as Harvey's horrendous mother. George Axelrod adapted the Richard Condon novel. | b&w | 126m | Brattle: Mon

⊕⊕⊕ **THE MAN IN THE WHITE SUIT | 1952** | In this small, winning, "fubsy" comedy, Alec Guinness plays the naive inventor of a white fabric that will never soil or wear out who can't understand why all of Britain's leading garment manufacturers (a wonderfully venal bunch including the walking gargoyle Ernest Thesiger) have banded together to close him down. Guinness shows the empathy that allows him to get inside the skin of this gentle, ordinary dreamer without condescending to him or playing him for cheap pathos. The inventor's lab equipment produces the most eloquent burping and bleeping this

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CAPSULE REVIEWS

Film

Continued from p 51

side of R2-D2. Alexander Mackendrick directed. | b&w | 85m | Coolidge Corner: Mon

⊕⊕⊕ **MAO'S LAST DANCER | 2009** | Bruce Beresford may here be closer to the manipulative *Driving Miss Daisy* (1989) than to his earlier masterpieces of emotional restraint, *Breaker Morant* (1980) and *Tender Mercies* (1983) — but he gets good performances from his cast. There's Chi Cao, a principal at Birmingham Royal Ballet, in his screen debut; there's Joan Chen (*The Last Emperor*) as a long-suffering mother. And, especially, there's Bruce Greenwood (*The Sweet Hereafter*) in a tricky role as Houston Ballet artistic director Ben Stevenson — he has a touch of the ol' Mao in him. Working from Jan (*Shine*) Sardi's straightforward adaptation of Li Cunxin's autobiography, Beresford imagines a baldly inspiring tale of the exile's life, from poverty in China to fame and fortune in the US after a dramatic defection in the early '80s. "I dance better here . . . feel more free," says Li. Watching Chi soar through the air, you believe it. | English + Mandarin | 117m | Kendall Square + West Newton

⊕⊕⊕ **A MATTER OF SIZE (SIPPUR GODOL) | 2009** | Director duo Sharon Maymon and Erez Tadmor have fashioned a look at a group of blue-collar Israeli men (and one woman) and how they came to accept who they are. Sounds like your usual coming-out tale, no? Except that they're not gay. (Well, one is.) They're fat. And getting fatter. Oh, and they're sumo wrestlers. The 340-pound Herzl (former drag performer Itzik Cohen), who's shamed out of his weight-loss group, faces further indignity when he loses his job as a dining-room cook for being unpresentable. Taking a job as a dishwasher in a Japanese restaurant, Herzl discovers the joys of the *gendai budo* when a match being played on the eatery's TV leaves him spellbound. Soon the establishment's owner, Kitano (Togo Igawa), is reluctantly coaching Herzl and three of his friends, and the "fatsos in diapers" gradually earn the master's respect. Add a subplot of plus-sized romance and you're looking at a big charmer. | Hebrew + Japanese | 90m | West Newton: Sat-Mon

MEDEA | 1969 | Peter Keough's review of "The Complete Pier Paolo Pasolini" is on page 22. | Italian | 110m | HFA: Sun

⊕⊕⊕ **MESRINE: KILLER INSTINCT | 2008** | Although he was shot and killed by an armed squadron in 1979, Jacques Mesrine is still a presence in pop culture: his mug is on T-shirts, and his name crops up in rock lyrics and hip-hop rhymes. And the first part of Jean-François Richet's two-feature bio-pic about the bank robber who electrified the public with his daring prison breaks is violent and brash, as befits its subject. We're taken from Mesrine's experience in the Algerian War to the early-'60s Pigalle underworld of pimps, whores, and gamblers, as Jacques becomes the protégé of local kingpin Guido (Gérard Depardieu). Finally, the glamorous Jeanne (Cécile De France) materializes as Bonnie to Mesrine's Clyde. After the couple cross the mob by robbing casinos, they relocate to Quebec and hold a millionaire for ransom. They're captured on a dusty highway in the American West. The imposing Vincent Cassel (*Irreversible*) brings energy and agility to the young Jacques, and an ability to transition from charm to menace in a flash. It'll be fun to see what he does with the middle-aged Mesrine in part two, *Public Enemy No. 1*. | French | 113m | Kendall Square + Embassy

MESRINE: PUBLIC ENEMY #1 | 2008 | Betsy Sherman's review is on page 25. | French | 130m | Kendall Square + Embassy

N

⊕⊕⊖ **NANNY McPHEE RETURNS | 2010** | This second entry in the Nanny McPhee franchise told me nothing further about the stoic title caretaker (Emma Thompson, who wrote the screenplay and also dons tons of facial prosthetics). What lies behind the butt-ugly mug and the harried expression that drives Nanny to appear out of nowhere and help a harried parent take charge of unruly offspring? And where did she get the kind of magical staff that would make Candalf jealous? The answers probably lie somewhere in the series's source, Christianna Brand's *Nurse Matilda* books. Here, Nanny aids a reluctant Isabel (Maggie Gyllenhaal as a convincingly upper-class Brit), who, while her husband is off fighting in WW2, has to deal with the impending foreclosure of the family farm, five feuding children, and a sea of manure. At least the A-list cast and crisp direction by TV vet Susanna White lifts the film out of the dung heap. | 109m | Fresh Pond + suburbs

⊕⊕⊕ **NOBODY'S PERFECT | 2008** | German documentarian Niko von Glasow has a knack for the blunt. First he asks his interviewees whether they want to kill themselves; then he asks them to pose nude. Like Glasow himself, these 11 individuals have been afflicted by Thalidomide, the 1950s pregnancy drug that caused thousands of infants to be born with stunted limbs. Given such subject matter, Glasow could have made an addendum to *Sicko*. Instead, he crafts a refreshing documentary about his quest to create a nude calendar of "Thalidomites," as they dub themselves. The subjects include a suicidal radio host, an ebullient dance teacher, and a sexually abusive astrophysicist. Each speaks freely about his or her struggle, opening a dialogue on today's obsession with the body. Thanks to the austere style — no narrator to explain things, no violins to cue sympathy — Glasow achieves something rare in documentaries today: the joy of listening to people talk. | English + German | 84m | MFA: Fri-Sun

⊕⊕⊕⊕ **NORTH BY NORTHWEST | 1959** | One of Alfred Hitchcock's last first-rate thrillers, a gloriously entertaining, wittily sustained variation on his old theme of the innocent (Cary Grant) trapped in international intrigue. The featured players include Eva Marie Saint, Jessie Royce Landis, Martin Landau, and Mount Rushmore. Ernest Lehman wrote the script, which contains one of the most famous lines in any suspense film: "That's funny — that duster's dustin' where there ain't no crops." The title is both an allusion to Hamlet ("I am but mad north-northwest: when the wind is southerly, I know a hawk from a handsaw") and a geographical summary of the direction the action moves, from midtown Manhattan out into dangerous America | 136m | Brattle: Sun-Mon

NOTES FOR AN AFRICAN ORESTEIA | 1970 | Pier Paolo Pasolini posited a black version of the Aeschylean trilogy set in Africa, but this collection of takes and scenes is as far as he got. | HFA: Mon

O

OEDIPUS REX (EDIPO RE) | 1967 | Peter Keough's review of "The Complete Pier Paolo Pasolini" is on page 22. | Italian | 104m | HFA: Fri

⊕⊕⊕ **THE OTHER GUYS | 2010** | In by far the funnier of the summer's two comedies featuring an accountant (*Dinner for Schmucks* being the other), Will Ferrell returns to form as Detective Allen Gamble, a NYPD numbers cruncher and desk jockey who gets odd-coupled with Mark Wahlberg's gung-ho loser Detective Terry Hoitz to crack a vague and complicated case involving Steve Coogan as a crooked financier. More to the point are such absurdist non-sequiturs and digressions as Gamble's flashbacks to his college days, a cameo by Derek Jeter that should please Sox fans, a freeze-frame drunk montage that puts *The Hangover* to shame, and a running joke about the band TLC. What's not so funny is the financial disaster of the past couple of years — director Adam McKay was smart to use it simply as a MacGuffin to string along the film's filigree of steady laughs. But if you want some gratuitous indignation, stick around for the scandalous statistics at the end. | 107m | Boston Common + Fenway + Harvard Square + Fresh Pond + Chestnut Hill + Embassy + suburbs

P

⊕⊕⊕⊕ **PIRANHA 3D | 2010** | No one owns his Splat Pack cred quite like Alexandre Aja. The French horror director works gore the way Michelangelo slung egg tempera. He excels at the Unpredictable Kill — in *High Tension*, it was that dresser-drawer decapitation; in *The Hills Have Eyes*, it was the American-flag throat impalement. But in his remake of 1978's *Piranha*, there are too many bravura snuffings to recount — this may well be his Sistine Chapel. Equal parts creature feature and nerd-revenge fantasy, the updated *Piranha* revels in throwback tropes: it's Spring Break, and 20,000 hornball airheads are converging upon Lake Victoria, just as an earthquake unleashes a prehistoric piranha infestation. Amid the carnage is a weirdly star-studded cast: Richard Dreyfuss as a hapless angler, Christopher Lloyd as an ichthyologist screaming about fish sex organs, Ving Rhames as the bad-ass deputy sheriff. But most inspired is Jerry O'Connell's vile turn as a coke-snorting, Speedo-wearing "Wild Wild Girls" honcho enduring an epic 3-D death. Can we ask anything more of a popcorn horror flick? No, we cannot. | 89m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕⊕⊖ **THE POSTMAN ALWAYS RINGS TWICE | 1946** | James M. Cain's tight, purplish erotic thriller — a swift, satisfying read — has been filmed twice in this country and once in Italy. This version, adapted by Harry Ruskin and Niven Busch, and directed by Tay Garnett and lushly photographed by Sidney Wagner, is the sleekest and most enjoyable. It stars Lana Turner, in her trademark performance as a bored, horny, homicidal femme fatale — Cain's specialty. John Garfield is vividly sexual as the drifter who falls for her and helps her to eliminate her troublesome husband (Cecil Kellaway). Close-ups of Garfield draw you in even more forcefully than close-ups of other '40s stars: he seems to receive sensory messages through his skin. | b&w | 113m | North End Branch Library: Wed

PRESSURE COOKER | 2008 | Peter Keough's review is on page 24. | 99m | MFA: Wed-Thurs

⊕⊕⊕⊕ **PSYCHO | 1960** | Hitchcock's infamous shocker remains the granddaddy of the mad-slasher genre, and something more: in its story of a murderous sickie whose identity becomes a matter of almost metaphysical doubt, *Psycho* turns the very process of watching a movie into a test for the limits of rationality. With Anthony Perkins and Janet Leigh, plus eyes, birds, holes, toilets, lumpy beds, Ted Knight, and Bernard Herrmann's slashing strings. | b&w | 109m | Brattle: Fri

⊕ **PSYCHO II | 1983** | Some things simply weren't meant to be tampered with. When we left Norman Bates (Tony Perkins), 22 years earlier, he was sitting in a strait-jacket, talking in a falsetto, and refusing to swat a fly on his face. Now, they've let him out, a decision that's about as smart as the one to make a sequel to Alfred Hitchcock's classic. Certainly Marion's sister Lila (Vera Miles) isn't happy about it. But you can bet she'll be drawn to the Bates Motel, where she'll find Norman and perhaps even . . . Mother? Director Richard Franklin duplicates the Master's camera set-ups; what's missing is the dark frenzy of the original. What we get instead is the perverse premise of *Psycho* welded onto an Agatha Christie whodunit. | 113m | Brattle: Fri

R

⊕⊕⊕⊖ **RAIDERS OF THE LOST ARK | 1981** | Director Steven Spielberg and producer George Lucas created this heady, hedonistic adventure story, and it's a marvelous toy of a movie. Harrison Ford stars as Indiana Jones, a dashing archaeology professor hired by the US government to find the long-lost Ark of the Covenant before the Nazis can get it; Karen Allen is the ex-girlfriend who's there to help (but Indy or herself?). The film is all cliffhanging and rescue, climax and release. And as it piles thrill upon thrill, you're united with the characters in a single desire: the lust for adventure. | 115m | Boston Harbor Hotel: Fri sunset

⊕⊕⊕ **REPULSION | 1965** | Roman Polanski's shocker about a young woman's descent into madness stars Catherine Deneuve as the soft-spoken Belgian lamb who holes up in her ornate London apartment, killing off the various men who lust after her. The movie has frightening moments that come out of nowhere; in most horror films the music tells you when the jolts are coming, but here it keeps lulling you into a false sense of security. And Deneuve's glacial exterior is all the more chilling for being so enigmatic. | 104m | Brattle: Thurs

⊕⊕ **THE ROCKY HORROR PICTURE SHOW | 1975** | This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pan-sexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. | 100m | Harvard Square: Sat midnight

Video Clips

⊕⊕⊕⊖ **MacGRUBER | Universal** | From one of *Saturday Night Live*'s lamest recurring sketches comes one of its funniest spinoffs. *MacGruber* pushes beyond its roots as a *MacGyver* parody and blossoms into a magnificent goof on *Rambo*-spawn '80s action blowouts. Director Jorma Taccone, one of the trio who make *SNL*'s "Digital Shorts," takes pastiche to the nth degree — there's a big-cat snarl embedded in every explosion. Will Forte brings the silly as the man reputed to be a hero, though in fact he's an idiot and a coward. Powers Boothe is the officer who brings MacGruber back from exile to recover a nuke stolen by Dieter Van Cunth (Val Kilmer). Living in a bubble where Toto blasts from his car stereo, the mulleted Mac pursues his nemesis aided by Vicki (Kristen Wiig, doe-eyed and lovesick) and Lieutenant Dixon (Ryan Phillippe, playing it straight). Peppered with deliberately cringeworthy R-rated banter and boasting a hero eager to degrade himself, *MacGruber* is sick fun. | 90m

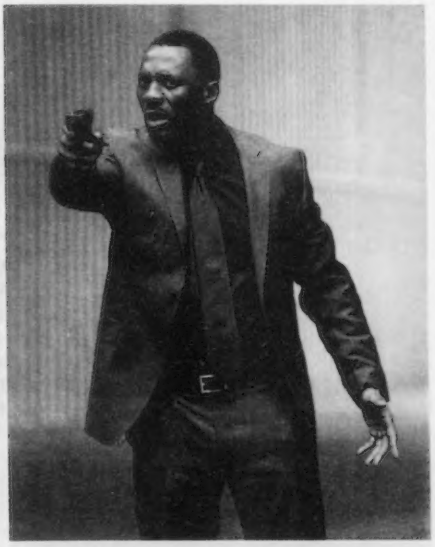
⊕⊕ **SOLITARY MAN | Anchor Bay Entertainment** | By the fourth time Michael Douglas wakes up hungover and shirtless on a sour double bed, we get it: he's old. Can we move on? As it turns out, "moving on" is precisely the theme of this prolix, contrived, intermittently amusing ode to aging-roués from Brian Koppelman and David Levien. Douglas plays used-car magnate Ben Kalmen, who's tanned, crisply suited, and oozing success just before getting a wonky EKG. "Around six and a half years later," according to a title card, Ben is out of control. His stalwart wife (Susan Sarandon) is long since history. Now he sleeps with younger women and the daughters of younger women. The result: a downward spiral ending up back in the arms of old pal Danny DeVito. "You can't cheat death by sleeping around," the ex tells him, or words to that effect. Douglas and the rest of the cast do their best, but this is a *movie* whose EKG is wonky. | 90m

⊕ **KILLERS | Lionsgate** | As a CIA operative in Robert Luketic's spy thriller/rom-com, Ashton Kutcher looks strapping, if nothing else. It's as if you'd tuned into an episode of *Punk'd* with Kutcher parading around in full Bond parody — not good. Kutcher can't take all the blame, however. Luketic, best known for sabotaging promising ideas (*Mother in Law* and *21*), doesn't disappoint here. The premise is that Kutcher's Spence wants to get out of the killing game and settle down, so while on assignment in Nice, he meets a bungling blond nerd named "just" Jen (familiar territory for Katherine Heigl), and, without much ado, they marry and move to the warmed-over burbs in sunny somewhere America. The tedium nearly kills the film right there, but then hit-men sleeper cells within the pair's coddled cul-de-sac become active and the film shows a brief flash of verve before thrill killer Luketic works his deadly charm. | 100m

S

⊕⊕⊖ **SALT** | **2010** | Best known for the '90s spy thrillers *Patriot Games* and *Clear and Present Danger*, Phillip Noyce outfits *Salt* with fancy new toys and hardware (including Angelina Jolie's wiry, athletic new frame), but his film is really a pre-*Bourne*, old-school Cold War mole-hunt thriller that pits the CIA against a group of KGB agents bent on a campaign of political assassination and nuclear armageddon. Jolie's Evelyn Salt is a deep-cover CIA agent who learns from a Russian defector that a KGB sleeper planted in America as child decades ago is planning to kill the Russian president during his visit to New York, and that the sleeper assassin's name is Evelyn Salt. You're supposed to guess at Evelyn's loyalties until the climax, but if you pay attention to which agents she kills and which ones she merely immobilizes, you can tell which side her bread is buttered on. Still, Noyce keeps things moving at a pretty rapid clip; clocking in at 100 minutes, the movie is as taut and lean as Jolie's new bod. A lot of the usual-suspect character actors are on hand (Liev Schreiber, Chiwetel Ejiofor, Olek Krupa, Andre Braugher), and they give Jolie able support, but this is really her show. | 100m | Boston Common + suburbs

⊕⊖ **SCOTT PILGRIM VS. THE WORLD** | **2010** | Add Michael Cera's pale, enervated, solipsistic Scott Pilgrim to the *faux* hip, self-congratulatory, dork-pandering assault of the first half-hour or so of Edgar Wright's adaptation of the Bryan Lee O'Malley comic-book series and you have a candidate for most irritating performance of the year. Fortunately, the "vs. the World" part — the series of unabashedly absurd mano-a-manos between Scott and the exes of his new love, Ramona (Mary Elizabeth Winstead) — kicks in not a moment too soon. Ramona is using Scott's subconscious, *Inception* style, as a handy shortcut on her rollerblading route, so of course she's become his dream girl. Once this dream threshold has been crossed, Wright can unleash his imagination, so there's no need to explain why Ramona's Evil Ex #1 zooms out of nowhere to wallop Scott and the suddenly superpowered geek meets the challenge. Perhaps Wright, as in *Shaun of the Dead* and *Hot Fuzz*, isn't indulging so much as satirizing. But can anything justify another nerdy performance from Michael Cera? | 108m | Boston Common + Fenway + Somerville Theatre + suburbs



TAKERS Idris Elba takes aim at a $20 million opening weekend at the box office.

SHOULDER ARMS + A DOG'S LIFE | **1918** | In the first of these Charlie Chaplin silents, Private Charlie goes to war, and to France, where he meets French girl Edna Purviance and captures Kaiser Wilhelm — or was it all a dream? In the second, the Tramp teams up with a mutt named Scraps to uncover a cache of stolen money; the thieves are after him, of course, but he manages to hang onto the loot and snare Purviance as well. | b&w | silent | 46m + 40m | MFA: Sat

⊕⊕⊖ **SOUL KITCHEN** | **2009** | Fatih Akin's past few films (*Head-On*, *The Edge of Heaven*) have been brilliant and moving but also a little downbeat and depressing. So it's good to see the Turkish-German filmmaker lighten up in this broad, rough-around the edges comedy about the hapless owner of the title Hamburg restaurant. There's nothing fancy about the greasy spoon owned by Zinos (Adam Bousdoukos) — it rattles around in a ramshackle warehouse where he serves fish sticks and fries. That's what his salt-of-the-earth clientele want, so all is fine until he throws out his back and has to hire a fancy new chef. Then his jailbird brother (Moritz Bleibtreu) gets out on work release, his girlfriend moves to China, and a crooked real-estate developer starts sniffing at the property. In style and tone, the film is as meat and potatoes as Zinos's original menu, what with Udo Kier choking on a button and an aphrodisiac spice mixed into a dessert. All that's lacking is a food fight for a Hollywood version. And maybe Brendan Fraser in the lead role. | German + Greek | 99m | Kendall Square

⊕⊕ **STEP UP 3D** | **2010** | The third installment of the urban dance series takes one step forward and three back. The 3-D at its best pops (a red-gloved dancer bursts out from the screen as if diving through a window), but more often it's merely Dramamine-inducing. Jon Chu, who helmed *SU2*, directs with confidence, but the woeful script plugs in one platitude after another to push the mealy melodrama to the next dancing breakout. Moose (Adam G. Sevani) provides the link to the other *Step Ups* — a grad of the Baltimore-based art school in *SU2* and 1, he now attends college in the Big Apple, and he's bent on an engineering degree, but he gets sidetracked by a stomp crew of misfits and outcasts known as the Pirates, who are gearing up for a big dance-off against the rival Samurais. The whole execution is so wobbly and hoky, it borders on inadvertent camp. Still, the lithe bodies and cool moves do keep you on your toes. | 107m | Boston Common + suburbs

STRAIT-JACKET | **1964** | Joan Crawford is in full flight as a woman who, 20 years, took an ax and dealt out justice to her philandering husband and his mistress. They sent her to any asylum for 20 years; now she's out and looking to rebond with her daughter (Diane Baker), who's about to get married. But have the heads stopped rolling? With Leif Erickson and George Kennedy; William Castle directs. | b&w | 93m | Brattle: Wed

⊕⊕⊕ **THE SWITCH** | **2010** | Josh Gordon and Will Speck have made the third sperm-donor comedy this year, and in some ways it's the best. The set-up alone has some of the funniest semen humor since *There's Something About Mary*. Kassie (Jennifer Aniston) feels the clock running out, and to the dismay of her friend Wally (Jason Bateman), who has all the *joie de vivre* of Eeyore, she decides on artificial insemination. At her "Pregnancy Party," Wally gets loaded and stumbles onto the donor's offering, and the last thing he remembers is the name "Diane Sawyer." He doesn't see Kassie again till seven years later, when she returns with Sebastian (Thomas Robinson), who's the kind of weird child you meet in real life — he collects picture frames, for example — but never in the movies. Of course, Wally bonds with him. Could he also be in love with Kassie? *The Switch* is not as challenging as *The Kids Are All Right*, but the kid is even better. | 101m | Boston Common + Fenway + Fresh Pond + Embassy + suburbs

T

TAKERS | **2010** | Tom Meek's review is on page 25. | 107m | Boston Common + Fenway + Fresh Pond + suburbs

TEOREMA | **1968** | Peter Keough's review of "The Complete Pier Paolo Pasolini" is on page 22. | Italian | 105m | HFA: Fri

THE TILLMAN STORY | **2010** | Peter Keough's review is on page 23. | 94m | Kendall Square

⊕⊕⊕⊖ **TO KILL A MOCKINGBIRD** | **1962** | Gregory Peck plays a Southern lawyer defending a black man (Brock Peters) accused of rape in this atmospheric adaptation of the Harper Lee bestseller. The pace is leisurely and distinctive, and by filtering its story through the eyes of a young girl (Mary Badham), the film transcends the usual message-movie glibness — it's as much a gothic mood piece about the South as it is a liberal rabble rouser. With Robert Duvall, in his film debut, as the mysterious neighbor Boo Radley. Robert Mulligan directed, from a script by Horton Foote. | b&w | 129m | Parker Hill Branch Library: Thurs

⊕⊕⊕⊖ **TOY STORY 3** | **2010** | Woody (Tom Hanks), Buzz (Tim Allen), and the gang are analog toys in a digital world. Their owner, Andy, is now on his way to college. And though at first, day care seems like a heavenly reward for the abandoned toys, a candy-colored world of adorable anthropomorphic items like themselves. But then the kids show up, all apparently in need of Ritalin, and the other toys are not as friendly as they seem. *Toy Story 2* was getting a little stiff in the joints, and at times this third outing, also directed by Lee Unkrich, succumbs to sentimentality, repeating platitudes about loyalty and family and the usual palaver. But it maintains its themes of transience, loss, and mortality: after their owner grows up, the magic disappears, and toys become once again a manufactured product, threadbare, unloved, and doomed for the dump. Pitted against that inevitability is the spunk and ingenuity of Woody and Buzz and their pals — not to mention the genius of the filmmakers who give them life. | 109m | Boston Common + Fenway + Chestnut Hill + West Newton [Sat-Mon] + Arlington Capitol + suburbs

TWO IN THE WAVE | **2009** | Peter Keough's review is on page 25. | French | 91m | Kendall Square

V

⊖ **VAMPIRES SUCK** | **2010** | After burping out a series of noxious spoofs from *Date Movie* to *Epic Movie* to *Meet the Spartans*, Jason Friedberg and Aaron Seltzer might, you'd hope, be ready to return to the Comedy Central kind of humor seen in *Scary Movie*. But with *Vampires Suck*, a collage of slaps at *Twilight*, *Jersey Shore*, and anything that's been on the cover of *People* this year, the directors only add to their dung pile. Becca Crane (Jenn Proske), a mutated-wench version of Kristen Stewart's *Twilight* protagonist, must endure Jacob White (Chris Riggi) and Edward Sullen (Matt Lanter), two slapstick rejects who pine for her affections and her blood. This is less a parody and more a breezy compilation of vampire flicks that gets no life from its D-list comedians. Will it top Rotten Tomatoes' worst of the worst at year's end? If anyone still remembers it by then, it'll the leading candidate. | 80m | Boston Common + Fresh Pond + suburbs

W

⊖ **WEIRD SCIENCE** | **1985** | In this flatulent mess of a comedy, writer/director John Hughes reveals a sensibility that's genuinely disturbed. The catchy premise — two high-school wimps create a gorgeous woman — is merely the backdrop to a parade of garbagy fantasies, one deliriously dirty set piece after another. Hughes gives us fart jokes, bra jokes, sado-masochism jokes, trashing-the-living-room jokes; he lets one of his heroes (Anthony Michael Hall) do an outrageously lowdown monologue in black jive and then turns one of his villains into a squishy mound of a monster. And just when you think things can't get any wilder, in walks Wez, the mohawked baddie from *The Road Warrior*, to disrupt an already crazed party. Hughes may think he's interested in adolescent lust, but his true themes are humiliation and disgust. This movie is less a comedy about two boys who invent the ultimate woman than it is an anal-expulsive nightmare about a couple of losers who keep getting shit on. With Ilan Mitchell-Smith and Kelly LeBrock. | 94m | Coolidge Corner: Fri-Sat midnight

⊕⊕⊕ **WINTER'S BONE** | **2010** | Noir may be the MSC of genres — a little pinch makes almost any film tastier — but does it work for Ozark gothic drama? Yes. Adapted from Daniel Woodrell's novel by Debra Granik, *Winter's Bone* centers on the woes of wise-beyond-her-years teenager Ree (Jennifer Lawrence), who's taking care of two younger siblings and a catatonic momma — her meth-cooking father is MIA. Utterly destitute, Ree and her brood have already been reduced to eating squirrels when the sheriff announces he's going to seize Ree's house unless she can find her bail-jumping daddy. That sends her sniffing around the local meth-erati and stirring up more trouble than she bargained for. Redolent of *Searching for the Wrong-Eyed Jesus*, *What's Eating Gilbert Grape*, and just a hint of *Gummo*, the film doesn't always ring true, and the over-earnest dialogue has its share of clunkers. But the deft cast (which includes *Deadwood* alums Garret Dillahunt and John Hawkes) makes this Sundance Grand Jury Prize winner shine. | 100m | West Newton

⊕⊕⊖ **THE WOMEN** | **1940** | Despite the title, this George Cukor adaptation of Clare Boothe Luce's high-pitched, "venomous" play is obsessed with men, and its portrait of female camaraderie was as absurdly retrograde in 1940 as it would be today. But the superb ensemble does include the great ladies of MGM: Rosalind Russell, Joan Crawford, Joan Fontaine, Paulette Goddard, and Norma Shearer. | b&w + color | 131m | South Boston Branch Library: Tues

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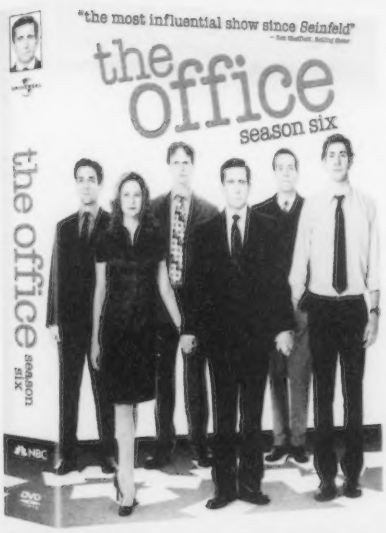

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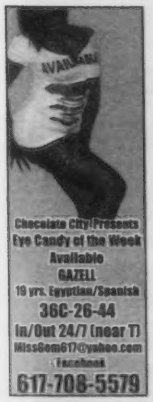

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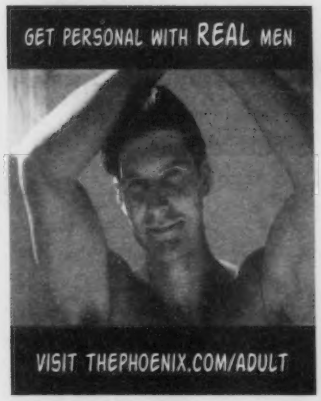

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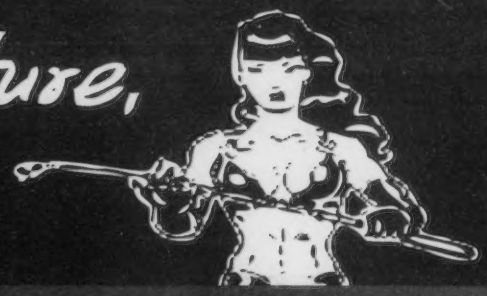

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Dear Miss Adventure,

Recently, a friend had some glamour shots done and they turned out great. I am considering doing the same, but am a little shy and a bit older than your average baby doll. Where can I go to get the best exposure?

-Is That an Aperture in Your Pocket or Are You Just Glad to See Me in Medford?

Dear ISAYPYJGSMM,

Wow, that was a long one! And I'm not talking about my new dom. To help get your vogue on, we consulted Krzystyna Caldarone, owner and manager of Vintage Girl Studios in Lincoln, Rhode Island, a full service portraiture studio specializing in transforming anyone into a calendar girl. Friendly, artistic and energetic, Caldarone has lots of experience snapping different types and caters to non-traditional clients. She says, "I moved my business to a larger space so I could accommodate both dominas and nervous nelly moms. The studio is large enough; I can shut the doors and make sure your session is very private, especially if you are going to get a little risqué. For prep, I have a large vintage-inspired wardrobe available, but I also ask if clients have their own clothes to bring in, such as garters, thigh highs, more personal items that they already feel comfortable wearing. And since older clients (young ones, too) are often worried about not sitting correctly and looking awkward, I usually have them flip through a few picture books such as Great American Pin-Ups, which is full of amazing examples from the 1930s and 1940s. I ask them what kind of poses would they feel comfortable in and then I arrange them to get the most flattering outcome for their body and personal style. What most people don't know is that a lot of traditional portraiture artistry goes into what Vintage Girl Studios does: you change an angle on a face and you suddenly have sex appeal. Mostly, I help my clients relax and focus so they can enjoy their session and get the best results for the effort. I believe that personal empowerment is developed through the confidence you gain by feeling and looking your best." Somewhere between Bettie Page and Betty White, whether for a private birthday or girl's night out, Caldarone can bring your fantasy photo in to focus with her years of camera know-how and knack for sexy vintage imagery. Plus, she is launching her new business with a big party including studio portrait giveaways and The Alex MacDougal Band. Check out Vintage Girl Studios in person, Thursday, September 23rd at Lucky's Lounge, 355 Congress Street, Boston, MA. Call Vintage Girl at 617-504-9087 or log on info@vintagegirlstudio.com. And say "cheese!"

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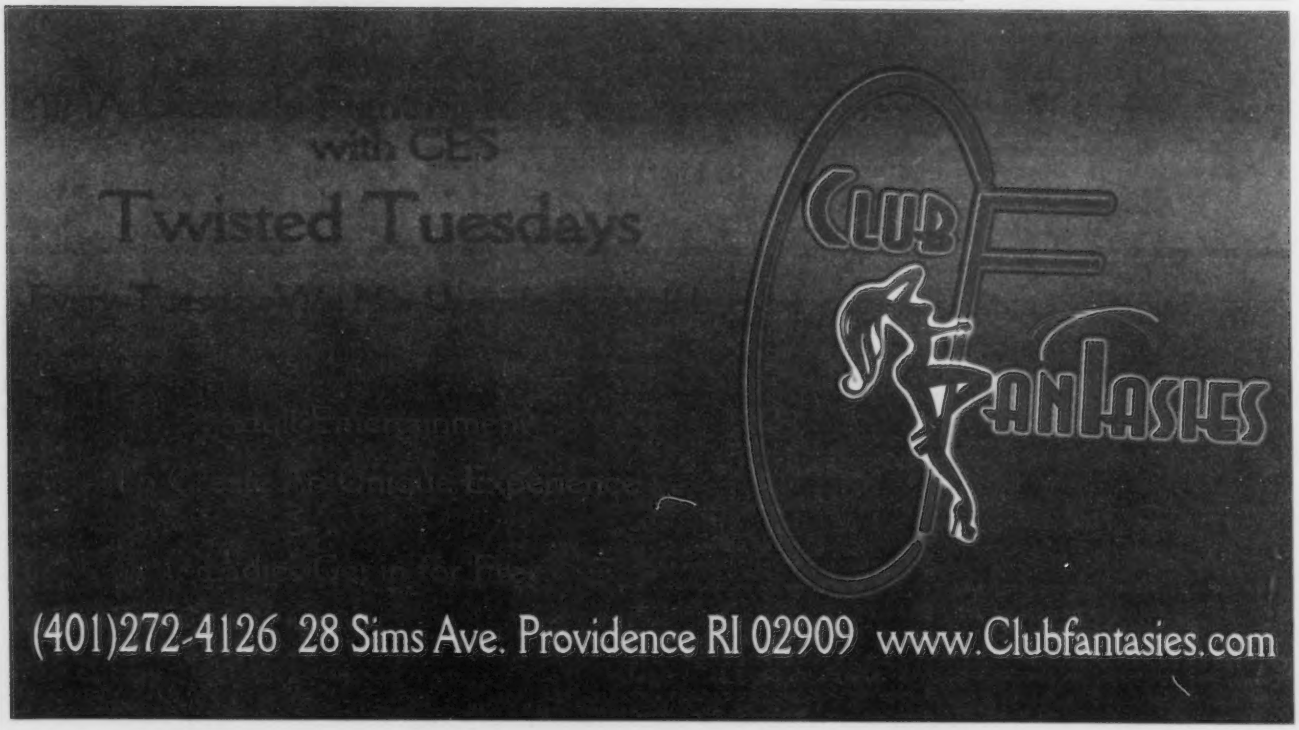

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★PORN REVIEWS

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TRASH TALK

Starring: Kristen Price, Madison Ivy, Ashlyn Rae, Brianna Blair, Seth Gamble, Charles Dera, Randy Spears, Tony De Sergio
Director: Barrett Blade
Studio: Wicked Pictures

It has to be tough to try to tack a plotline onto a movie that is basically just about people fucking, but that doesn't deter Wicked from trying! Trash Talk takes place on the generically named State College in which the Head Cheerleader Heather (Kristen Price) and her nerdy best friend start up a pirate radio station on campus. While this is no Pump Up The Volume, they basically use it to talk about sex and talk trash (get it?) about other students, specifically Amy (Brianna Blair) who is another cheerleader who is fucking Heather's frat-boyfriend and the school chancellor who likes to really explore the student body. While the plot sort of makes sense, it's obviously about the fucking and the fucking is hot! I was a little disappointed to discover that Madison Ivy's tight little boobs have recently been saddled with silicone, but Ashlyn Rae saves the day with her all natural body and intense pussy work. Kristen Price looks great and despite being a little old to pass as a college cheerleader, she's just so damn gorgeous that you let that one slide and focus on watching her do her thing, which she does VERY well.

MOTHER-DAUGHTER EX-CHANGE CLUB, PT 14

Starring: Mellanie Monroe, Dani Jensen, Darla Crane, Tweety Valentine, Becca Blossoms, Kimberly Gates, Bella Banxx, Raquel Sieb
Director: Uncredited
Studio: Girlfriends Films

"I'll hook you up with my daughter, if you hook me up with yours". I'm no prude, but this could quite possibly be one of the most fucked up concepts for a porno that I've come across. The movie is based around a (hopefully fictional) website called MotherDaughterExchangeClub.com where mothers and daughters go out and hook up with other mothers and daughters. As in most of the movies put out by Girlfriends Films, there is a metric ton of dialogue to set the scene and premise, but all of it is incredibly creepy. While I understand that young, tight bodies are adored by lesbians as well as men, I just can't wrap my head around a scenario where pimping out your daughter and then standing in the room while your friend fingerbangs her is a hot sexual fantasy. So I won't try. Instead I will tell you that the cubs and cougars in this one are all really attractive. The sex itself doesn't feel like contrived "porno sex" and if it wasn't for the absurd concept, this one would be a pretty good lesbian joint.

BAD GIRLS 4

Starring: Kagney Linn Karter, Nikki Benz, Angelina Valentine, Mason Moore, Carmel Moore, Andi Anderson
Director: Robby D.
Studio: Digital Playground

Digital Playground's claim to fame is that its movies are shot on stunning Hi Def. This is both a marvelous blessing and a curse at the same time. On one hand, the sex looks incredible. You can see the goosebumps on the actresses' pussies when they get turned on and you see every bit of glistening juice as large cocks go in and out of them. You also see every stretch mark and since every one of the girls in Bad Girls 4 has implants, their scars are particularly vivid and gross. I don't understand why DP doesn't use more natural girls in their movies as I'm sure they would be freaking amazing to see. The visuals are still stunning though and you almost forget that you're not in the same room watching these people. The sex in this movie is fantastic as all the girls are "bad" and that naturally means they fuck like champs. The threesome scene with Carmel Moore and Mason Moore (no relation, we hope) is intense, frantic and fantastic. The best is saved for last though, as Kagney Linn Karter's scene is by far and away the hottest thing on this DVD. She's also the only one who's implants don't look like balloons stapled onto a girl's chest. Coincidence? We think not.

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Live alone, 5'8", 155lbs, dark hair, average looks, looking to have a bit of fun. I'm near Rt 128. Box 36681 (xp10/26)

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Middle-aged GM looking for a guy who is a little overweight, has a smooth body, and likes to hang out naked, hug and kiss. Friends or more. Box 77081 (xp11/17)

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Looking to hook up with a top who loves to get his d*ck s*cked. Let's hook up! Box 70471 (xp8/12)

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Married BWM, 50s, 6'1", 190lbs, 7" cut,salt-n-pepper hair, mustache, good-looking, wants to hook up with a well-hung BBM. Box 57471 (xp11/2)

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ISO ORAL FUN
BM, 55, looking for male-on-male oral fun. Let's get together, watch some porn, and let things happen on their own. Please be 55+. Box 93441 (xp10/18)

ISO A FAT C*CK
Looking to s*ck on a nice, fat c*ck until it explodes. Leave a number. Box 90651 (xp8/5)

WM TOP
50, 6" cut, very strong, looking for a younger bottom, cut WM, who knows how to give head. I'm 5'11", and 165lbs. Taunton area. Can host on Mondays. Box 92341 (xp11/12)

AT YOUR SERVICE
BWM, 55, 5'8", 170lbs, straight-acting, loves oral, wants to satisfy a clean, in-shape, discreet, assertive male, 35-60, to completion on a regular basis. No reciprocation. Willing to travel. Box 63881 (xp11/11)

CENTRAL CONN AREA
Married WM, early 50s, very discreet, handsome, squeaky clean, seeks a male who desires occasional hot times with another guy. Inexperienced and looking for a serious buddy. I have a thick, trim, long-lasting c*ck. Let's get naked, get hard, s*ck and swallow. Big c*cks are great. Box 40361 (xp10/7)

SOUTH END PIG BOTTOM
Versatile, looking for tops who know how to treat a c*nt. I love being eaten, fingered, f*cked, toys, fisted, etc. Also like groups. I'm 44, 6'2", blond/blue, clean-shaven, moderately hairy, 7" cut, 185lbs, shaved balls and hole. Box 40841 (xp8/27)

BOTTOM GUY
Seeking blue-collar, uniform or jock guys who want to get off. I need to be on my knees and taking a c*ck in my mouth. Maybe after, you can bend me over and f*ck me. You know who you are! Box 98711 (xp8/20)

CURIOUS FOR A WHILE
Seeking somebody normal for my first time. Be patient and gentle with me! I'm masculine, Latin, 6'2", athletically built. Box 97061 (xp9/1)

NYLON FOOTPLAY
BWM, 45, 6'1", 195lbs, likes cross-dressing, wearing pantyhose. Nice legs, nice ass, nice c*ck. Enjoy role play, oral, nylon footplay. Seeking somebody with similar interests. Prefer if you could host. Box 82931 (xp10/5)

TRAILER TRASH SLUT
Come over to my trailer, I wanna s*ck your d*ck and feel the c*me godown! Box 27762 (xp10/26)

OPEN-MINDED
BWM, married, 6', in decent shape, clean-shaven, honest, 6.5" uncut, likes oral. Seeking a man who can host. Box 10202 (xp10/17)

P*SSY BOYS WANTED
Dominant, well-hung Italian seeks feminine, submissive p*ssy boys who like to dress up in sexy lingerie. Race open. Interested in meeting 2-4 times per month. Box 96222 (xp11/16)

SEEKING CD
BM looking for CD sweetheart. Leave me a message, I'll call you back. Box 93442 (xp10/18)

IF YOU WANT HOT SEX...
And you are a total top with 8 thick inches or more, call! You're guaranteed to get a bone in your pants when you see this really sweet, no BS person. Cute face, beautiful, natural, long, dark curly hair, perfectly clean ass. Let me get down on my knees and worship your c*ck. I'd love to sit on your lap and ride your big d*ck all night long while smoking my Virginia Slims.Box 39252 (xp11/17)

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WSM, 41, 150lbs, 5'8", passionate, looking for male, age and race open. Always available. Versatile, passionate. Can host. Box 78462 (xp11/15)

TOTAL BOTTOM
Serious about hooking up, s*cking d*ck, licking balls, getting f*cked. I'm 6'1", 180lbs, brown hair, clean shaven. BM, 39, seeks nice guys with hot d*cks. Box 70472 (xp9/12)

LOVES NYLONS
North Shore area man, 44, 6.5", clean, trimmed, goatee, looking for some fun. I love nylons, high heels, fishnets, short skirts, bending you over. Box 95212 (xp9/22)

SEEKING ORAL
Just a Bi guy looking for oral sex with a couple. Leave a number so I can call you back! All I ask is that you are clean and disease-free. Box 92652 (xp8/5)

GOOD TIMES, HAPPY ENDINGS
Good-looking, masculine male, 6'2", 200lbs, works out regularly, short hair, clean shaven most days, moderately hairy chest, 8" uncut, usually a top but versatile, can host or travel/ Seeking fit guy, moderately hairy. Box 51042 (xp9/13)

NEW BEDFORD
Married WM, late 60s, 5'10", 180lbs, good-looking, can't host but will travel. Looking for guys who like to s*ck and get s*cked, lick balls, nipple and ass play. Box 91932 (xp10/19)

CONN COUPLE
I'm married, and my wife has a fantasy of us being in a bedroom with you and your wife. It gets her off, so we'd like to try. She's 5'4", 120lbs, I'm 190lbs, 6'3", we're both attractive and serious about getting down to business. Box 97132 (xp11/12)

A REAL FREAK
BM, 55, looking for someone who loves to party and get freaky, watch XXX, use toys, and lick my ass*le. Box 44532 (xp11/11)

BEAR SEEKS BEAR
I'm 41, 5'10", rugged, hairy, big d*ck, looking for a good bottom guy. I'm a top who does it all and can blow a few loads. Serious replies only. Box 91582 (xp11/16)

HUNGRY & HORNY
South Shore Bi guy looking to hook up. I'm 43, Italian, 5'5", 160lbs, 8" c*ck, shaved and trimmed, mustache, wants to hook up with another discreet Bi guy. Box 16901 (xp11/8)

DADDY SERVICE
Daddy looking for a young guy with a huge c*ck. Ring daddy up, you won't be disappointed. Take care of me, I'll take care of you. Box 71191 (xp11/9)

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Oral bottom, on the submissive side, clean, discreet, healthy, looking for someone who wants to be pleased. Be clean, discreet and healthy. Box 87791 (xp9/15)

THE ONLY THING I'M GOOD AT...
is s*cking a good d*ck. Come on my face, shove it up my ass. Let's do it all! Box 44731 (xp11/4)

SUBMISSIVE CD
6', 220lbs, good build, clean-shaven, smooth, 8" cut, looking for friends. Kind of lonely, very open-minded, loves to service, role-play, watch videos.
Box 17011 (xp11/9)

DOWNTOWN BOSTON ENEMA FUN
Looking for someone into giving and receiving enemas. I have all the equipment. 52, clean, discreet, down-to-earth, well-endowed. Box 60811 (xp9/30)

OLDER GM
Interested in meeting some young Asian guys, disease-free, for fun times. Box 77081 (xp11/11)

ISO ORAL SERVICE
Italian BM, 27, 7.5" cut, Worcester area, wants to get orally serviced. Box 96681 (xp11/8)

THREESOME
Looking for guys who want to have a threesome. I can be a top or bottom. 5'8", 170lbs, brown/green, 7" cut, bubble butt. Box 87761 (xp10/12)

ISO YOUNG AND HUNG
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MARRIED PROFESSIONAL
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SERVE ME TO COMPETION
I want to get serviced to completion by a slender male. Gentleman, over 40, is waiting for your call. Box 85451 (xp10/11)

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VERSATILE PIG BOTTOM
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Looking to see who is out there on Sunday nights in Southeast MA. Looking for some fun! Box 98151 (xp8/29)

OLDER GUY
58, 5'7", 170lbs, 7" uncut, juicy c*ck, big balls, looking for daytime hook-ups with other gentlemen, 50+. Box 92251 (xp8/12)

METRO WEST BOSTON AREA
Looking for bottoms to date, get to know, and possibly have a relationship with. I'm 6'3", 200lbs, short brown/blue-green, clean-shaven, moderately hairy. Box 90921 (xp10/10)

ISO ORAL
Married bi guy looking for a clean, disease-free guy for oral fun. Box 92651 (xp8/22)

LOTS OF FUN
Boston area Italian, 35, 6'1", 170lbs, smooth round bubble butt, 7.5" cut, likes getting down and wild. Very kinky, love hanging, porn and more. Box 41101 (xp10/19)

BI CURIOUS
Married WM, no experience, clean and discreet, late 30s, handsome, nice ass, looking for an older male, 60+, masculine. Box 90771 (xp11/8)

LOVE TO LICK
Would like to meet a dude, 18-24, who is fit and lean. I love to s*ck and lick a smooth, big, hard c*ck. Also love a hot 69. I'm 38, 6', 7" cut, 165lbs, athletic, with excellent definition. Box 96091 (xp11/2)

ORAL FUN IN RHODE ISLAND
Looking for a guy, 50+, who would like to get serviced by a 60-year old wearing lingerie. No reciprocation. Be clean cut, living in Rhode Island. Box 10521 (xp10/28)

ISO A BOTTOM
WM, very large c*ck, shaved balls, looking for a nice pig bottom. Box 74101 (xp8/27)

SOUTHERN NH
Looking to hook up, hang out, jerk off and watch some porn with somebody discreet, 35-50. Box 50621 (xp8/8)

RECIPROCATION APPRECIATED BUT...
...not necessary. Married BiWM, 43, 5'6", 175lbs, attractive, safe, clean, needs to be discreet, looking to s*ck c*ck and get my c*ck s*cked. Love to have you shoot off on my face. Box 44541 (xp11/11)

DISCRETION A MUST
Married WM, 45, 5'8", 169lbs, 6" cut, looking for other males, 18-45. Must be discreet. Box 96571 (xp12/12)

SEXY BOTTOM
Northtown CN area, trying to meet new people. I'm down for whatever! Box 46741 (xp11/8)

SISSY CD
47, 6', 220lbs, 6" cut, good build, works out, doesn't pass. Looking for friends. Love to service and be spanked while fully dressed. Love role play, videos and more.
Box 17012 (xp11/9)

BARE-BOTTOM SPANKINGS
Seeking men who want a bare-bottom spanking, possibly more. I'm 5'9", 170lbs, blond/green, nice bubble butt. Malden area. Box 87762 (xp10/11)

HOT CHICK WITH A D*CK
Perfectly clean ass. I look like a pretty f*cking girl. Slim, silky, smooth body. Looking for guys for fun times. I love huge c*cks and I'm looking for a steady boyfriend. Really sweet and a lot of fun to be with! Box 39252 (xp11/2)

LOVES DRESSING UP WHILE...
receiving oral. WM, 48, clean, discreet, fit, 5'8", 170lbs, smooth body from the neck down, likes wearing pantyhose, heels and miniskirts. Seeking another CD, in good shape, to get together with. Box 29862 (xp9/12)

DOMINANT MISTRESS
Gorgeous pre-op, 5'9", 179lbs, black/blue, 36C, nice, thick 7" c*ck, enjoys 5" heels, nylons, fishnets, miniskirts. Seeking submissive men. Come worship me, suck on my heels, kiss my toes and be my pet. Box 54792 (xp10/20)

MARRIED WM, 50
Nice body, would love to dress up with somebody but has no clothes. Very curious. Give me a call! Box 37032 (xp10/12)

SEEKING ASIAN GUYS
Older GM looking to meet some smooth Asian guys in the Quincy area. Box 77082 (xp11/11)

LET'S HOOK UP
WM, 33, 6', 175lbs, brown/hazel, looking to get together and have some fun! Box 85732 (xp10/12)

TWO HOT GUYS
Hot bodies, lean and muscular, 155lbs and 170lbs, big shaved balls, looking to party and rock out with another dude. Box 41102 (xp10/19)

DRESS UP FOR ME
BM, 56, 6'1", 200lbs, looking for white CD who likes to wear lingerie, stockings, high heels.
Box 91212 (xp11/1)

EXPERIMENTING
Married Bi guy seeks CD/TS/shemale. Just be clean and disease-free. Looking to experiment with oral. Box 92652 (xp8/22)

READY TO GO
BWM, hot and horny, and his girl, who is always ready for two c*cks and loves a good time. All you gotta do is call! Box 36922 (xp11/7)

SUBMISSIVE GUY
Looking for someone, 55-70, 6', 200lbs +, who is experienced in old-fashioned, over-the-knee, bare-bottom spankings. Box 95612 (xp11/8)

BI-CURIOUS
BM, 6', 225lbs, medium build, looking for someone who can host. Serious replies only. Box 96112 (xp11/8)

REALLY GOOD AT S*CKING D*CK
Don't miss out on the best oral of your life. Once I'm done I'll swallow every drop! Box 44731 (xp10/30)

CLEAN AND DISCREET
Male, 42, South Shore, works in construction, 7" cut, looking for some after work or morning hook-ups. Be clean and discreet. Box 96221 (xp10/15)

ENEMA FUN
Downtown Boston, I have equipment. Looking for somebody into giving and receiving enemas for some fun. Solid build, well-endowed, clean, discreet and generous. Medical fetish a plus! Box 60811 (xp11/3)

WELL-ENDOWED SEEKS SAME
BWM, 27, 5'9", 130lbs, brown/brown, would like to get together with other well-hung white guys. Looking for more than a quick hook-up. Box 75871 (xp10/31)

HORNY GUY
Well-hung, 45, looking for other guys who want some c*ck and semen. I love to swallow, it makes my c*ck swell. Box 51711 (xp10/31)

ORAL FUN, 50+
BM, 55, would love to get together with a married Bi guy, 50+, who wants some fun! Box 93441 (xp8/22)

JUST A MARRIED BI GUY
Looking for some clean oral sex with another married man. Chelsea, Everett, Revere areas. Box 92651 (xp8/25)

LET'S MEET
Brookline male, 41, 190lbs, 6.5" uncut, seeks males, 60-70, for good times. I love to kiss, s*ck and f*ck. Box 90941 (xp8/17)

LET'S TALK
Latino male, 21, 5'11", 170lbs, in great shape, looking for some fun in the Malden area. Box 77621 (xp9/7)

ALWAYS UP FOR A GOOD TIME
Married, discreet WM in New Bedford, 68, 5'10", 180lbs, healthy, hairy, cannot host but can travel within 20 miles. Age and race open. Box 91931 (xp8/10)

NO GAG REFLEX
Bottom pig, loves to obey and s*ck c*ck. I'm fit and like to work out. I will obey and take it up the ass. Box 93341 (xp9/9)

BI GUY, 55
Looking for older guys who can host. Daytime or early evening encounters. Get back to me, make contact! Box 50311 (xp11/14)

SEEKING SOME FUN
BWM, 35, 6'1", 210lbs, good-looking, masculine, likes to work out. Looking for a guy, 18-27, with slim or muscular build. College guys a plus.
Box 42041 (xp10/27)

ORAL RELIEF
Looking for guys, 18-24, who loves to have his balls played with while getting his smooth c*ck s*cked. Box 96081 (xp8/30)

SEEKING TV
Looking to meet an attractive TV, pre-op. Prefer somebody passable with a smooth body. Attractive WM, 61, 220lbs, brown/brown. Box 54281 (xp10/30)

HUSKY BEAR
Providence area male, 43, looking for another guy to get together with on a regular basis. Nudity, mutual oral and ass play, anything so long as it's hot, fun and safe! Box 98621 (xp9/6)

I'LL GET DOWN ON MY KNEES
I'll worship that c*ck. Bend me over and stick it in! Box 27262 (xp10/22)

VERY DISCREET
Since, nice guy, 55, 5'2", husky build, 160lbs, top, blind, wants to hook up with a nice, thirsty, cum-guzzling bottom with nice full lips, to meet on a regular basis. I have a nice, thick, cut c*ck that loves dumping full loads. Can host. Box 67232 (xp10/25)

DON'T KEEP ME WAITING
Male, 42, 6.5" cut married but curious, looking to experience just about anything. Box 96222 (xp10/15)

SEEKING A COUPLE
BiM, 55, would love to meet up with a couple. Let me have my fun, then watch you guys make love afterwards. Box 93442 (xp9/19)

ISO SHE-MALE
Looking for a sexy she-male who wears sexy bras, panties and stockings. I love to s*ck and lick balls. Box 42702 (xp10/30)

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WOMEN SEEKING MEN

LET'S MEET
Attractive SWF, 38, with one child, looking for attractive WM, 30-50, ambitious, to go out and have fun, possible relationship. If you have kids it's ok. I live in New Bedford, MA but I don't mind traveling. ☎310189

BEAUTIFUL, EXOTIC
Philippine, native European, 19, 5'5", 130lbs, caramel smooth complexion, long wavy hair, passionate personality, very social, young but mature, seeks male, 25-40, very respectful. ☎322731

LOVELY, SHAPELY...
DWF, blonde, 57", intelligent, responsible, easygoing, without children, interested in holistic medicine, Jewish mysticism, metaphysics, Italian culture and fine dining, literature, animals, lively conversation. Seeking kind, honest, educated professional SWM, 49+, for serious relationship. ☎253651

YOU MIGHT BE THE ONE
DBF, 57, 5'6", looking for a male, 55-65, race open, who has a sense of humor, loves laughing, the beach, cuddling, holding hands, all the good things in life. I'm in the Boston area. ☎333010

RUNS WITH SCISSORS
DWF, 60s, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man with similar interests. Mensch a plus. ☎326274

ATTRACTIVE BLONDE
SWF, 68, 5'2", slender, no children, outgoing, caring, warm, romantic, enjoys dancing, walking, traveling and movies. Seeking a SWM, 65-77, trustworthy, attractive, honest, for a long-lasting relationship. Medford, MA area. ☎201913

DANCES WITH SNAKES
Exotic blonde, 44, into Wicca, Voodoo and comic books, looking for long-term relationship with SWM, 28-45. Must be intelligent, able to cook. ☎322368

CUTE
I am a female, 5'4", long brunette hair, likes dining out, movies, cable tv. Looking for a male with similar interests, 58-63. Fall River Mass. ☎328994

HAPPY-GO-LUCKY MAN?
Mid 40s, light brown hair, brown eyes, 5'7", 145lbs, looking for responsible man, 55-65, who loves music and loves to entertain, seeking happy-go-lucky guy. I like to dine in and love to cook as I am a Rachel Ray fan. ☎329672

WARMER WEATHER & YOU
Attractive female, 39, seeking mature male (age and race open), with an open mind, diverse interests, cultural events, and who enjoys the city and the countryside. Sense-of-humour and playfulness a plus. Let's enjoy the warmer weather and each other. ☎330416

SEEKING A KIND MAN
Loving, happy GF, 60, looks younger, 5'6", slim, kind-hearted, enjoys music, dancing, dining, movies, beach walks and more. Seeking honest, kind gentleman for friendship and possibly more. Arlington, MA. ☎231714

HOW ABOUT ME?!
SBF, 41, 5'8", medium build, non-smoker, very attractive, black hair, misty eyes, light skinned black, looking for a SWM only, 41-65, who's honest, caring, for friendship first leading to possible relationship. ☎331736

R U LOOKING FOR ME
SWF, 52, petite, attractive, Framingham area, enjoys long walks, the beach, dining out and music. Looking for SWM, 52-60, kind, compassionate, good SOH. Ashland area. ☎294465

SWEET HARMONY
Down-to-earth SWF, 50, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beach walking. Seeking laid-back, easygoing SWM, 35-55, non-smoker, for casual dating, possible long-term relationship. Honesty a must! ☎257862

PRETTY ITALIAN WOMAN
DWF, mid 50s, looks 45, (really), no children, fit, petite, caring, sincere, intelligent, non-smoker, interests include cooking, people, music, outdoors, etc. Seeks fit, non-smoker gentleman, with integrity and humor. ☎769051

SUMMER FUN!
SWF, pretty, 5'4", redhead, 50s, non-smoker, slender, looking to meet a SWM, to share summer concerts, outdoor cafes, Sox games, barbecues, and just walking around Boston. Please live in metro Boston and be open to a possible relationship. ☎322744

ARLINGTON WOMAN
Divorced European female, 48, 5'4", slender, attractive, clean, neat, honest, caring, down-to-earth, likes socializing, seeks male with similar qualities for long-term relationship. Metrowest area. ☎333006

ARTIST
SWF, very attractive artist and teacher, 38, fit, intelligent, caring, movie and music lover, would like to meet a smart, good-looking, fit SWM, 35-58, non-smoker, for dating, possible relationship. I reside in Providence. RI and MA locations are fine. ☎312943

HOPE I FIND YOU
DWF, 44, enjoys working out, reading and more. Interested in meeting a man, 39-55, with reasonably compatible interests, active, may or may not have children and is potentially interested in pursuing a relationship. ☎324968

LONELY IN RHODE ISLAND
SBF, 33, mother of two, 5'5", 124lbs, looking for SWM, 35-50, kids ok, for serious long-term relationship. ☎325456

EBONY SEEKS IVORY
SBF, 46, professional singer, has one child, loves music, going to church, going to movies, sports, football, tennis, dancing, traveling and quiet nights at home. Seeking a SWCM, 50-60, non-smoker, with a good personality, honest, kind, similar interests, for possible long-term relationship. ☎325930

ARE YOU READY?
SBF, 52, 150lbs, black hair, career-oriented, professional singer and law school student looking for a SBM, 52-57, who's also career-minded, and a singer too, to settle down and have a family. ☎327784

SEEKING COMPANION
SWF, 60, non-smoker, loves to enjoy the simple things in life like taking walks, dining out, going to the movies and living life to the fullest. Looking for a SWM, 55-60, non-smoker, with similar interests. ☎331161

WIDOW
WWF, weight proportioned to height, college-educated, good SOH, seeking a white male, 55-70, weight proportioned to height. Must be a Christian, preferably a Episcopalian as religion is important, college-educated, with minimum of an Associate's degree. Likes to go the beach, likes the outdoors, spend time with friends. Prefer summer weather. ☎332639

ROMANCE AWAITS
DWF, 60s, 5'8", auburn hair with blonde highlights, brown eyes, alluring, passionate, cultured, diverse interests. Seeking self-realized, passionate DWM, 55+, 5'10"+, for long-term relationship. Let's make wonderful lasting memories with you in the near future! ☎498194

ACTIVE AND SMART
WF, 63, looks younger, nurse, seeks SM, 60-70, non-smoker, who is healthy, energetic, active, honest, self-aware and can be both social and alone. Let's talk, laugh, cook, travel, garden and just enjoy each other's company. ☎331179

DO YOU EXIST?
If you are honest, kind, caring and compassionate as I am, then leave me a message. WF, 5'3", 200lbs. reddish-brown/brown, who wants a genuine gentleman. ☎320558

JILL OF ALL TRADES
SWF, 5'3", blonde/hazel, likes a wide variety of music, travel, movies, dancing, dining out and more. Looking for a gentleman for friendship first. ☎321104

SINGLE MOM
SF, 38, one son, loves sports, looking for SWM, 38-40, N/S, N/D, who is fun, loving and good-looking. Must like children. ☎316916

MUSICOLOGIST SEEKS LTR
SWF, 41, 5'7", 150lbs, N/S, enjoys book clubs, live theater, movies, concerts, museums, dining out, long conversations. Seeking SWM, 41-55, N/S, intellectual, kind, honest, for LTR. ☎324788

CONCORD (NH) CUTIE
Very pretty DWF, young-looking 72, 5'7", average weight, N/S, long blonde/blue, great personality, can relocate for love, seeks SM, 70-78, N/S, 5'9"-6'2", for LTR. Slight handicap ok. ☎980178

BLUE-EYED BRUNETTE
SWF, 64, H/W proportionate, seeks secure Italian or Greek man, 59-62, who is attractive, likes to travel, has a good sense of humor. ☎327977

BRING THE LOVE
SBF, 19, looking for love in all the wrong places! Looking for a SBM, 18-26, who can show love. ☎326628

SENSUOUS AND SEXY
A fun, quality, attractive and intelligent SWPF, 53, enjoys the stepping out on the scene and romantic times. I get involved with theater, travel, dining and all outdoor activities. N/S, no children at home, seeks the same. Fairhaven, MA. ☎115522

SPRING ROMANCE
SWF, 48, looking for someone who is honest, handsome, and a good person, 38-48, long hair, white or Hispanic, for friendship, maybe more. I enjoy music, clubbing, bowling, movies. ☎329185

AWAITING YOUR CALL
SWF, 37, teacher, enjoys sports, baseball, hockey, basketball, football, shopping, movies, travel. Looking for attractive SWM, 35-43, who is honest, trustworthy, has a good sense of humor, likes sports, romance, and can make me laugh ☎324965

SINGLE MOM
HF, dark/hazel, full-figured, has children at home, likes walks, going to movies and having fun. Looking for SBM, 27-45, for dating, maybe more. ☎330189

SEEKING ATTRACTIVE WM
DWF, 5'2", blondish-brown/hazel, affectionate, caring, seeking a SWM, 59-69. I enjoy dancing, music, candlelight dinners, travel, getaway weekends. Very romantic and compassionate. Seeking friendship first, maybe more later. ☎331061

ATTRACTIVE BLONDE
SWF, 57, N/S, seeks fun-loving male, 54-66, who likes to go for walks, enjoy the company of family and friends, movies, outdoor activities, gardening, just having fun! ☎331189

BEAUTIFUL BLONDE
Sincere, intelligent, sensitive, and very caring. Interests include people, music, philosophy, cooking, looking for a gentleman, 55-70, with qualities. You won't be disappointed. Thank you. ☎476812

EDUCATED VIOLINIST
For the last 35 years I've been a teacher, mother, security guard, biochemist and nurse. I'm looking for a man who is educated and has his feet on the ground. Looking for someone between the ages 45-60. ☎409705

CUTE EXOTIC GIRL
I'm a cute, fun, smart single gal who is looking for a man with the same qualities. Let's meet and see if we hit it off! ☎327303

SEEKING A GREAT GUY
SHF, 24, just finished college, working full-time. Looking to meet someone, 24-35, for casual friendship that, if all goes well, can turn into long-term relationship. Please be clean-cut, independent, a good-looking! Talk to you soon! ☎329894

GREEN EYED LADY...
looking for long term relationship with quality man. You must be single, 39-63, 5'9"+, 185+, professional/ have a good job, financially stable, be responsible, healthy, not have any major addictions, non-smoker. Must love the outdoors, beach, kissing, holding hands, movies, and travel. Me: I am a lover of life. ☎330055

GREEN EYED LADY...
looking for love. Hi, I'm a 44 y/o female with a pretty face; dazzling smile and bright green eyes. I'm a sexy professional who owns a home and is stable. I'm looking for a professional man who is fun, loving, and sexy and wants an long-term relationship. I await you! ☎330210

TIRED OF BEING LONELY
SWF, 50, 4'11", 165lbs, smoker, no children, likes outdoor sports, Harley Davidsons, boating, traveling, cooking, watching movies at home. Seeking SWM, 50-60, for possible LTR. ☎321940

SEEKS OLDER MAN
Sexy blonde, 40, wants to meet a sensual man, 60-78, for weekly or monthly get together. I'm a pretty massage therapist. ☎321971

SEEKS KIND/ SINCERE
Attractive SWF, 40, 5'10", blonde/blue, single mom, down-to-earth, semi-professional, likes to wear jeans, listen to music, laughing, volunteer work. Seeking SWM, 35-58, who's employed, sincere, honest, caring, for dating first then possible LTR. ☎321979

CURVACIOUS BEAUTY
SWF, upbeat, sensitive, likes walks, talks, theater, dining, movies, traveling, antiques, seeking handsome, fun-loving SWM, 48-60, N/S, caring, honest, sensitive. ☎322015

GREEN EYED BEAUTY
Sensitive, affectionate, caring SWF, 36, 5'4", 125lbs, surgical nurse, long brown/green, new to: area, enjoys travel, working out. Seeking S/DWM, 35-55, with a good personality, for possible LTR. ☎322066

ENERGETIC WOMAN
White 68-years-young, fit and active female, kind and considerate, enjoys movies, plays, dancing, summer festivals, walking, gardening. Very versatile, good cook and baker. Looking for a gentleman with similar interests. ☎322118

SEEKING ROMANCE
Very romantic, passionate, affectionate, green-eyed SF, 45, light complexion, 5'5", 160lbs, Spanish descent, enjoys candlelight dinners, R&B/jazz, travel. Seeking companionship. ☎322137

BEAUTIFUL LADY
SWF, 39, widow, looking for a working class SWM to start a friendship leading to possible relationship. ☎322206

MEN SEEKING WOMEN

THINKING OF YOU
I'm sitting in my rocking chair rocking back and forth. I'll try this once a again, I'm looking for the woman of my dreams, 50-60. Looking for something long-term. Would like to go to dinner and have romantic evenings. I'm a WM, 62. I'm from the Boston area. ☎306927

MAKE A CONNECTION
SWM, 58, 6'1", 160lbs, retired lawyer, seeks female, 55-65, for friendship possibly leading into a serious relationship. Teacher, doctor, or social worker a plus. ☎329440

INSTRUCTOR TRAINER
into a romance as we horse people say. DWM, 56, 6', good build, gentle, kind, understanding. Easy to talk to. Would like to meet long haired, independent, attractive female. Please call. ☎128868

WANT TO FIND YOU!
Young-looking SWM, 70+, 5'10", 170lbs, non-smoker, down-to-earth, easygoing, seeks a special WF, 48+, very slender, kind, honest, upbeat, to share life's experiences together leading to possible loving serious relationship. ☎332606

KIND, LOVING....
...handsome, fit, fun, funny, intelligent, musical SWM, 50, 6', seeking happy, healthy woman to love and adore. ☎331158

JUST A PHONE CALL AWAY
Now is the time to meet! SWM, 49, 5'7", 160lbs. brown hair, brown eyes, enjoys traveling, dining, movies, cuddling, holding hands, quiet times, seeking petite SWF, 48-55, non-smoker, social-drinker, and looking for a one-on-one relationship. ☎283012

FRIENDSHIP
Kind SWM, 51, 5'10" and a well-built 165lbs, seeks a beautiful SAF for close friendship. Let's enjoy good talks, foods, movies and new experiences. ☎313271

I'M GONNA FIND HER!
SWM, 54, 5'10", 250lbs, N/S, light drinker, enjoys motorcycling, fishing, quiet nights at home. Seeking SF, race unimportant, 46-58, average build, N/S, who's easygoing, honest, no baggage, with similar interests, for possible LTR. Revere area. ☎311263

GOOD SENSE OF HUMOR
SBM, 38, 5'8", 180lbs, student, loves to kick it, have fun, and keep it real. Seeking SF, 18-35, who is going places in life, doesn't play games. ☎329531

HELLO
Professional and well-educated man, 68, looking for meet a woman who also is very well-educated. Please be a SWF, 54-64. ☎331290

JAZZ LOVER
SWM, 55, 6', wine merchant who enjoys live jazz/blues, fine wine and dining out, seeks SWF, 35-45, with similar interests. ☎963454

WALTHAM AREA
Attractive SWM, mid 50s, financially/emotionally secure, loves all music, especially jazz and blues. I'm enjoying my brand new home. Seeking good-hearted woman, 30-50, very light smoker, race unimportant, older kids ok, for friendship first, companionship, leading to possible LTR. ☎349078

FRIENDSHIP AND KIDS
Metro West WM, 40, 5'7", 155lbs, clean cut, athletic, non-smoker, N/kids. Seeking open-minded WF, 30-45, for friendship and kids. Looks unimportant, being family-oriented is. Be in average shape or better and be looking to start an immediate family. Non-smoker, N/Kids please. ☎318149

MEN SEEKING MEN

YOUNGER SEEKS OLDER
GWM, 59, 5'9", 160lbs, brown/blue, athletic, affectionate, attractive, seeks GWM or BWM, 55+, who lives in the Boston area or Providence areas, who's easygoing, laid back, lives alone, for possible long-term relationship. ☎439810

SEEKING A BOYFRIEND
GWM, 47, 6', 280lbs, easygoing, wants to meet a younger male, 35-40, to share good times with in the greater Methuen area. ☎332054

LOOKING FOR MATE
GWM, late 40s, in shape and works out, easygoing, indoor/outdoor person, enjoys movies, sports, and looking for someone to share it with. Central MA. ☎315208

SEEKING BOYFRIEND
GWM, 30s, very attractive, very humorous, fun, affectionate, seeking foreign boyfriend, in his 20s, for beach, movies, dining out and possible relationship. ☎331650

LET'S HAVE SOME FUN
GWM looking for a male, 25-55, to hang out with. Living in New Bedford area. ☎319749

TALL DARK AND HANDSOME
GWM, 48, 5'9", 271lbs, non-smoker, likes watching sci-fi movies, comedies, exercise, walks, go traveling, good conversation. Seeking a GWM, 40-50, who's intelligent, kind, trustworthy, for friendship first maybe more. Warren. ☎326695

SEEKING OUTDOORSMAN
GWM, 38, 6'1", blond/blue, very affectionate, caring guy, employed, enjoys hiking, camping and four-wheeling. Looking for GWM, 39-45, for friendship and possible long-term relationship. ☎323309

GENUINE MALE
BM, 63, 195lbs, searching for GM, 25-50, for long-term relationship. Race unimportant. I hope I will find that special guy. ☎319516

BOYFRIEND WANTED
Athletic WM, 62, 5'6", 137lbs, enjoys the arts, film, fashion, working out. Seeking PM, 58-68. Serious replies only. ☎331353

WOMEN SEEKING WOMEN

HI THERE!
Very attractive, cute, petite, feminine female, 42, looking for mature, 36-45, feminine, monogamous female who likes to be playful, have a good SOH, enjoys long romantic walks, candle light dinners, who wants to share life, love and laughter. ☎332626

LET'S MEET
SBF, 45, non-smoker, 5'9", attractive, dined locks, good sense-of-humor, Carribean descent, and speak 4 languages. Looking for one special femme, 38-65, who believes in romance, trust, culture, politics, and passion. I love cooking, the outdoors, theater, travel, walks on the beach, and dining out on Friday nights. ☎313791

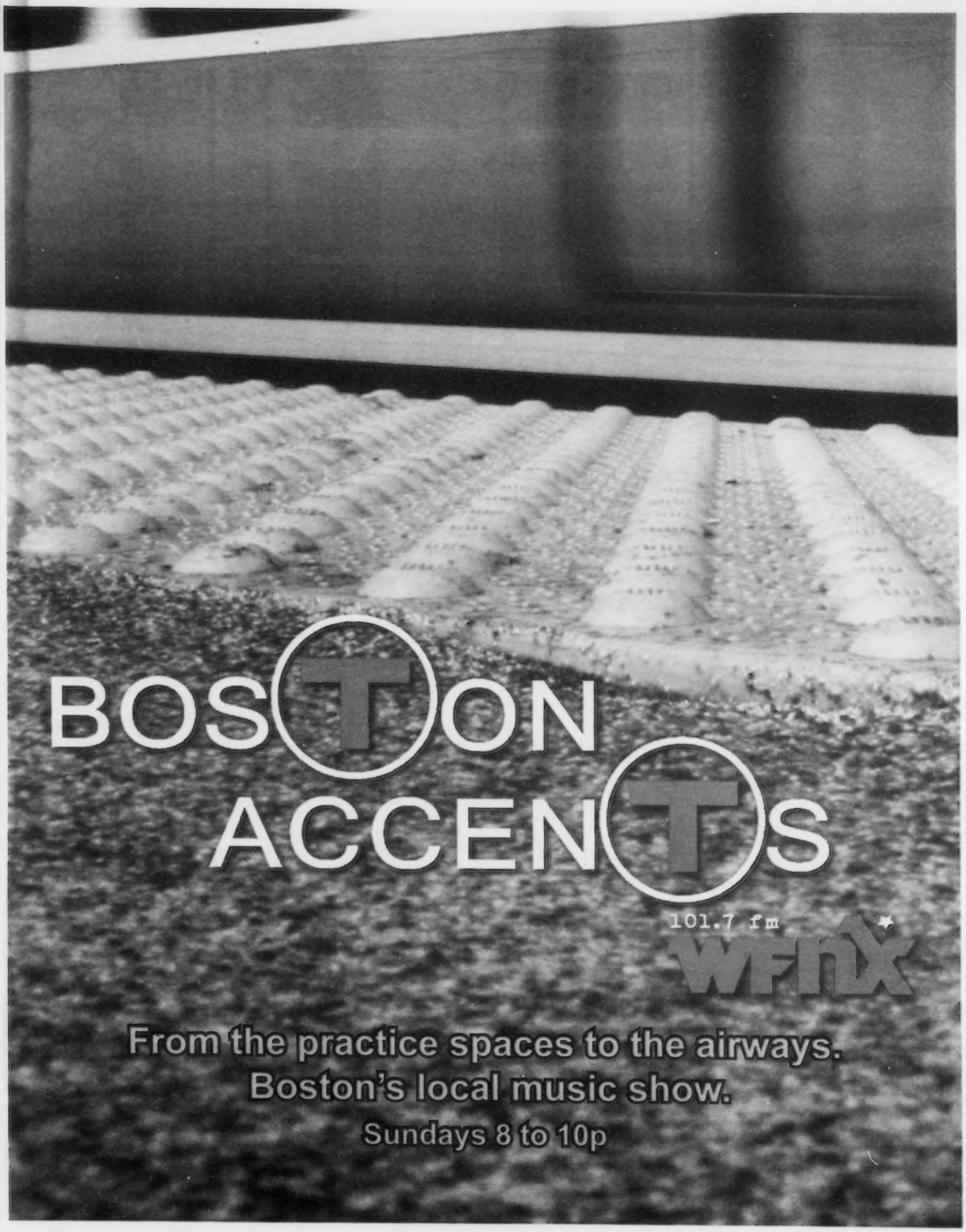
FRIENDSHIP AND FUN
GWF, 45, rubenesque, blonde, 5'2", non-smoker, non-drinker, No drugs, seeking GF, for open-minded discussions, activities. I enjoy movies, arcades and comedy clubs. Melrose area. ☎329623

LOOKING FOR LOVE
GWF, 63, 5'7", non-smoker, looking for non-smoker gay females for companionship possible long-term relationship. Someone easygoing and good SOH. I enjoy movies, reading, beaches, laughing, etc and romance. Call me. ☎329704

I SPY

CAROLINE!
Zachery's, 9/19. Three "girls" out, you were driving from Plymouth. We talked, we kissed. I need your number again. ☎322516

MARY FROM METHUEN
Mary from Methuen please call Butch. We met in 2004 at your house. We were very good friends. Let's get in touch again. ☎325085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BACK TALK

Q&A WITH TOM GREEN

"I stupidly went on stage to run a distraction, and I thought Tila would get down, but she went on for another 20 minutes, until she got hit in the head with a rock."

HIGH STANDARDS

TOM GREEN'S RULES OF BEHAVIOR

_BY CHRIS FARAONE

For a generation of mischievous thirtysomething nihilists for whom no joke is out of bounds, Tom Green is a cultural influence on the order of MDMA and Eminem. The last entertaining MTV character before *Jersey Shore* washed up, he's our Lenny Bruce, bucking conventions so that the rest of us can fart on complete strangers in public. With his first stand-up tour ever coming to the Wilbur next week, I asked the host of the hugely popular Web-based *Tom Green's House* about everything from his recent run-in with Tila Tequila and a flock of paint-faced Juggalos to how he saved countless lives with a song about non-masturbatory testicle fondling.

PLEASE TELL ME ABOUT YOUR PERFORMANCE AT THE GATHERING OF THE JUGGALOS. EXACTLY HOW FRIGHTENED WERE YOU AMONG THE RIFF-RAFF? I knew that Insane Clown Posse fans have a tendency to be hostile, so I found out what it is that they're into, and by an hour into my performance, I had them eating out of my hand like zoo animals. It was a tough crowd, but it went extremely well, and I got to film a ridiculous version of *Heavy Metal Parking Lot* with people who were interesting, to say the least. There was a minority that was there to screw me up, and I just kind of separated them from the rest of the group. I only wish I could say the same about Tila Tequila's performance there — they were throwing bottles at her. I stupidly went on stage to run a distraction, and I thought Tila would get down, but she went on for another 20 minutes, until she got hit in the head with a rock.

AS SOMEONE WHO HAD A LOT OF SUCCESS ON CABLE ACCESS EARLY IN HIS CAREER, HOW WOULD YOU COMPARE THE FREEDOM YOU HAD THERE WITH THE FREEDOM YOU HAVE WITH YOUR ONLINE SHOW OR ON MTV? When I started my show on public access, there were virtually no rules — we were just getting used to making videos and coming up with a style. Then after public access and before MTV, I actually did two years on the Canadian Comedy Network, and that was where we got really crazy and started sucking milk out of cows' udders and painting "Slutmobile" on my parents' car. When we went on MTV, there was definitely censorship, and a standards-and-practices department that I had to argue with in board rooms. They would try and take all the crazy stuff out, but after the show got really popular, I think they realized that the gross-out shocking stuff was what people wanted. Some of it was only funny to me, but then other people would think it was funny just because they couldn't believe that MTV was airing it.

WHAT WAS ONE BIT THAT EXECUTIVES ESPECIALLY DIDN'T WANT ON THE AIR? Pretty much everything. When I got sick, they didn't want to document my testicular cancer, which is crazy, because I still get e-mails and letters from people who credit that show [which featured the song lyrics "Hey kids, feel your balls so you don't get cancer"] with saving their life. MTV was so big at the time [2001], and the demographic of my show — guys from 15 to 35 years old — are who get testicular cancer. It's a group of people who would never expect to get cancer, and they all too often end up dying from it. It's had a big impact on my life because of how emotional people get about that particular show.

TOM GREEN IS AT THE WILBUR THEATRE SEPTEMBER 10

IN ANY PART OF YOUR ACT — TELEVISION, MOVIES, STAND-UP — WHAT'S OFF LIMITS FOR YOU? DO YOU HAVE TO KEEP SOME THINGS SACRED? I don't like to ever have rules — I like to break rules. But I do try and cover different aspects of my life and styles. There's a very physical side to my show, and there's social commentary, but the best answer is that I've more or less stayed away from being in the political arena. My show is political, but as far as that right-versus-left and Democrat-versus-Republican, that Fox-News-versus-CNN dialogue — I stay out of that.

HOW DO YOU DESCRIBE TOM GREEN THE STAND-UP COMIC TO PEOPLE WHO KNOW YOU ONLY FROM YOUR MOVIES AND TELEVISION SHOWS? This is the first time I've ever done comedy as a full-time thing, and it's a more traditional stand-up set than some might be expecting from me. I did stand-up for a few years when I was about 15 back in Canada, but I stopped doing it when I started my public-access show. That's how I ended up on MTV, but I've always wanted to go back and devote the time to doing it right. I really don't think it's just for fans of my shows and movies, either — even just fans of stand-up comedy could come out and enjoy this.

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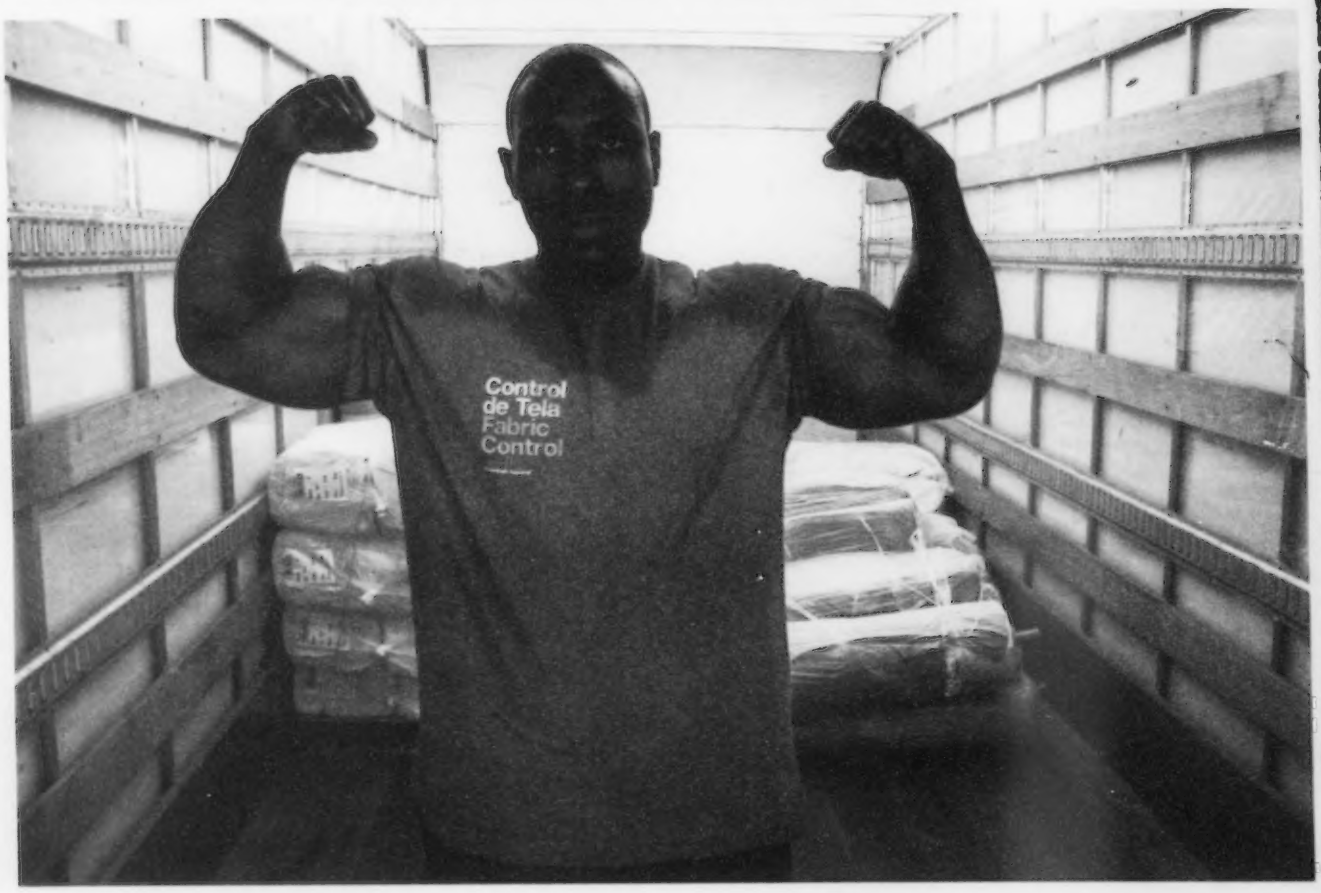

JOBS.

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